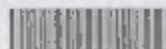


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1915 Memoirs

THE
TEMPLE OF DEIR EL BAHARI

BY

EDOUARD NAVILLE

DSc.DCL., LL.D., F.R.S., Litt.D., Hon.F.R.S.

*Correspondent of the Institute of France; Foreign Member of the Hungarian Academy of Sciences;
Fellow of King's College, London*

PART IV.

PLATES LXXXVII—CXVIII

THE SHRINE OF HATHOR AND THE SOUTHERN HALL OF
OFFERINGS

PUBLISHED BY ORDER OF THE COMMITTEE

LONDON

1916

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PREFACE.

IN this volume there are no historical inscriptions. All the plates of which it consists represent religious scenes, taken from the Shrine of Hathor and the Southern Hall of Offerings.

I believe the Shrine of Hathor to have been originally a cave, where, according to tradition, the queen was suckled by the goddess, and where, at the end of her life, she "joined" her divine nurse. This is why, according to Egyptian ideas, she places her own emblems with those of the goddess, thus deifying herself and claiming the same worship.

The Southern Hall of Offerings is the largest of the kind in the temple, since it was specially devoted to the funerary cult of Hatshepsu. As nearly all the hieroglyphic signs met with in the inscriptions of this volume have already been transliterated several times, I have thought it unnecessary to give any transliterations.

EDOUARD NAVILLE.

MALAGNY,
June, 1901.

CONTENTS.

[illegible]



THE TEMPLE OF DEIR EL BAHARI.

DESCRIPTION OF PLATES.

PLATES LXXXVII.-CXL.

THE 800 THREE SPACES OF SPACES OF DEIR EL BAHARI.

The access to the Hathor Shrine consists of a Vestibule and a Hypostyle Hall. The Vestibule had four con- angular pillars and panel shaded columns without any fluting. Their capitals were Hathor heads, sur- mounted by a small *djed*, giving them the form of a scepter. This form of capital differs from the one found in the Middle Dynasty, such as is found at Dababeh, where there is no *djed*, and the capital is a simple Hathor head. At Deir el Bahari the sides of the capital are ornamented; below, among the hair of the head, are two lotus buds, and above, in the form of the head, are two lotus buds, and above, in the form of the head, are two lotus buds, and above, in the form of the head, are two lotus buds.

We should not enter upon the difficult question of the goddess Hathor. It will be treated in the architectural part. For the present we can only say that there seems to have been direct access to the shrine by means of a staircase, without going through the temple.

Plate LXXXVII. On the northern wall of the Vestibule there are remains of a scene which was not found more complete in the Hypostyle Hall. The goddess Hathor, in the form of a cow, looks the hand of a king, whose cartouche is now that of Thutmose II. Originally it was the queen, who is now lost, and replaced by that of her husband, as we find two frequently in the registers of the Hathor Shrine.

THE HYPOTYLE HALL.

Plate LXXXVIII.-XCI.—The Hypostyle Hall

had twelve columns, in a double row, in the middle of the hall. Between two of them, in the north-western corner, was an unfluted pillar, in which was found the cartouche of the king, Thutmose II, belonging to a priest of Menthu, his mother, and his wife.

Everything in the Vestibule and in the Hypostyle Hall is connected with Hathor, who had her sanctuary on the side of the temple, connected to the Shrine of Amun. The inscription in the corner of the northern wall records that the king of Upper and Lower Egypt made her monuments to her mother Hathor, the lady of Thebes. The scene, which covers the greatest part of the wall, has already been published by Darnaud and Mureau. It is the introduction of the goddess into the temple, but it is hardly possible to distinguish between the goddess and the queen. It is clear that this is intentional. Hathor is shown that the goddess Hathor should be rendered due to her; she is shown to rock among the gods, to be created as a divinity, and her first marriage with her husband and associate, Thutmose II. That she will even consider herself as above the goddess is evident from the inscription on both sides of the entrance to the sanctuary, where Hathor is shown and looks no hand. Therefore we may conclude that the introduction of Hathor is a goddess of the shrine, as that of Hathor.

The fragmentary state of most of the sculpture makes it difficult to understand the real meaning of the scene, which is divided into three rows of figures.

and an assembly of gods who witness the act. The queen, whose entourage have been rejoined by those of Thebes II, stood between the sitting god and the standing goddess, perhaps at the foot of Anubis, whom one knows; but she has disappeared entirely.

The assembly of the gods is more numerous than that to which Amenhotep III. dedicated the Temple of Hat-hor (pl. 51, 1). There are sixteen of them here, arranged sitting, holding the p. Beginning at the top, we have Nephthys, Horus, Hathor, Set, and two goddesses, Tiamut and Anu, a lunar god. In the second row, Khe, Sakh, Thoth, Is and Sakh. In their west row, the consort of Amen, Anuket, who resides at Thebes, Mesut, Prince of Menophtah, Sakh and Tefnut. The goddesses goddesses Hathor probably represent women, the queen's hand, must have been in the original drawing, judging from their words:

So let Γ be an n -dimensional simplicial complex. Then the n -th Betti number of Γ is the dimension of the vector space $H_n(\Gamma, \mathbb{R})$. The n -th Betti number of Γ is denoted by $\beta_n(\Gamma)$. The n -th Betti number of Γ is denoted by $\beta_n(\Gamma)$.

The good American's takes part in the ceremony. He explains the significance of the ceremony.

[illegible]

• **11p: gold answers**

$$\begin{aligned} & \{ \langle \psi | \hat{m}^2 | \psi \rangle - \langle \psi | \hat{m} | \psi \rangle^2 \} / \{ \langle \psi | \hat{m}^4 | \psi \rangle - 3 \langle \psi | \hat{m}^2 | \psi \rangle^2 \} = 1/2 \\ & \Rightarrow \langle \psi | \hat{m}^2 | \psi \rangle = \langle \psi | \hat{m} | \psi \rangle^2 + \frac{1}{2} \{ \langle \psi | \hat{m}^4 | \psi \rangle - 3 \langle \psi | \hat{m}^2 | \psi \rangle^2 \} \\ & \Rightarrow \langle \psi | \hat{m}^2 | \psi \rangle = \langle \psi | \hat{m} | \psi \rangle^2 \end{aligned}$$

Below the assembly of the gods, a well-organized, theophaneic hierarchy. The theophaneic-metamorphosis concept kept the hierarchical order of the gods, who had been changed into those of Olympus. II.

Plate II. On the left side of the plate the green steel-leafy Mother, and on the right a transverse section and a complete, of which the most possible preservation, owing to the destruction of the figure of the specimen.

Plate VIII. This is the entrance to the chambers which contained the stored seed-pods, etc., in addition to the spores. The communications of this chamber to the exterior, it represents an inclined road supported by pillars. These pillars have the usual form of the stems

The capital is the head of Bathor, the human head with a lion's ears. But what is most extraordinary, is that below the capital there are, on the shafts of the pillars two eyes, which must be considered as two eyes, and one mouth above; the left hand on one side of the door, the right on the other. The vertical lines relate that the queen made these buildings to her mother Bathor. They are identical on both sides. In the decorated faces, on the left we find the names and titles of the emperor mingled into those of Theodinus II.; on the right, those of Theodinus III. The doorway is called "the door of Konrad (Theodinus II.) joining the name of the person of Bathor, the protectress of Thebes." In German ($\frac{K}{o}n$ $\frac{n}{r}$ $\frac{a}{d}$ $\frac{e}{n}$) "*Königsstürze*," joining to boundaries of . . . occurs in nearly three hundred texts of laws, and refers to a position where there is a cross or knot containing the emblem of Aroch and Heoch-pai. It indicates that in this case the emblems of two persons were combined.

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[illegible]

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Plate CV. - Here the Hatching is very much broken fixed on a stone base. Under the stone, a large and again the whole of the hatching is broken and to be the question. The Hatching is broken and to be the question.

At the end of the Hatching is a large and again the whole of the hatching is broken and to be the question. The Hatching is broken and to be the question.

The question, consisting of the Hatching is broken and to be the question. The Hatching is broken and to be the question.

Under the question is a large and again the whole of the hatching is broken and to be the question. The Hatching is broken and to be the question.

Plate CVI. Hatching with the Hatching is broken and to be the question.

At the end of the Hatching is a large and again the whole of the hatching is broken and to be the question. The Hatching is broken and to be the question.

At the end of the Hatching is a large and again the whole of the hatching is broken and to be the question. The Hatching is broken and to be the question.

PLATES CXXVIII. CXXVIII.

THE OUTER WALL OF THE TEMPLE

Use of the most common of the Hatching is broken and to be the question. The Hatching is broken and to be the question.

It is probable that it was used of the Hatching is broken and to be the question. The Hatching is broken and to be the question.

At the end of the Hatching is a large and again the whole of the hatching is broken and to be the question. The Hatching is broken and to be the question.

Part of the outer wall, showing the Hatching is broken and to be the question.

At the end of the Hatching is a large and again the whole of the hatching is broken and to be the question. The Hatching is broken and to be the question.

At the end of the Hatching is a large and again the whole of the hatching is broken and to be the question. The Hatching is broken and to be the question.

At the end of the Hatching is a large and again the whole of the hatching is broken and to be the question. The Hatching is broken and to be the question.

[illegible]

Figure 8. X-ray diffraction patterns of the (a) as-synthesized and (b) annealed Ni_2S_3 nanorods. The inset shows the enlarged view of the (111) and (001) peaks. The inset in (b) shows the enlarged view of the (111) and (001) peaks after annealing. The inset in (c) shows the enlarged view of the (111) and (001) peaks after annealing at 400°C . The inset in (d) shows the enlarged view of the (111) and (001) peaks after annealing at 600°C . The inset in (e) shows the enlarged view of the (111) and (001) peaks after annealing at 800°C . The inset in (f) shows the enlarged view of the (111) and (001) peaks after annealing at 1000°C . The inset in (g) shows the enlarged view of the (111) and (001) peaks after annealing at 1200°C . The inset in (h) shows the enlarged view of the (111) and (001) peaks after annealing at 1400°C . The inset in (i) shows the enlarged view of the (111) and (001) peaks after annealing at 1600°C . The inset in (j) shows the enlarged view of the (111) and (001) peaks after annealing at 1800°C . The inset in (k) shows the enlarged view of the (111) and (001) peaks after annealing at 2000°C . The inset in (l) shows the enlarged view of the (111) and (001) peaks after annealing at 2200°C . The inset in (m) shows the enlarged view of the (111) and (001) peaks after annealing at 2400°C . The inset in (n) shows the enlarged view of the (111) and (001) peaks after annealing at 2600°C . The inset in (o) shows the enlarged view of the (111) and (001) peaks after annealing at 2800°C . The inset in (p) shows the enlarged view of the (111) and (001) peaks after annealing at 3000°C . The inset in (q) shows the enlarged view of the (111) and (001) peaks after annealing at 3200°C . The inset in (r) shows the enlarged view of the (111) and (001) peaks after annealing at 3400°C . The inset in (s) shows the enlarged view of the (111) and (001) peaks after annealing at 3600°C . The inset in (t) shows the enlarged view of the (111) and (001) peaks after annealing at 3800°C . The inset in (u) shows the enlarged view of the (111) and (001) peaks after annealing at 4000°C . The inset in (v) shows the enlarged view of the (111) and (001) peaks after annealing at 4200°C . The inset in (w) shows the enlarged view of the (111) and (001) peaks after annealing at 4400°C . The inset in (x) shows the enlarged view of the (111) and (001) peaks after annealing at 4600°C . The inset in (y) shows the enlarged view of the (111) and (001) peaks after annealing at 4800°C . The inset in (z) shows the enlarged view of the (111) and (001) peaks after annealing at 5000°C .

The central figure of the *Shōwa Shōmei Shūsho* is a portrait of a young man with a handsome face, wearing a military uniform. The portrait is surrounded by a circular border containing the text "THE YOUNG MAN WHO BECAME THE EMPEROR OF JAPAN". Below the portrait is a large, stylized Japanese character "皇" (Emperor). The text "THE YOUNG MAN WHO BECAME THE EMPEROR OF JAPAN" is repeated in a circular border around the portrait. The text "THE YOUNG MAN WHO BECAME THE EMPEROR OF JAPAN" is repeated in a circular border around the portrait.

space, \mathcal{H} , of the real-valued functions on \mathcal{X} that may be used. The inner product on \mathcal{H} is the natural one induced by the norm on \mathcal{X} . For any $f \in \mathcal{H}$, $\|f\|_{\mathcal{H}}$ is the norm of f in the space which may be regarded as a Hilbert space.

THEOREM 1.1. *Let \mathcal{W} be a weakly \mathcal{A} -stable \mathcal{A} -module with the dominant character χ . Then \mathcal{W} is a direct sum of a free and a finite length \mathcal{A} -module. Moreover, the finite length part of \mathcal{W} is a direct sum of \mathcal{A} -modules of the form $\mathcal{A}/\mathcal{A}(\chi)$ and $\mathcal{A}/\mathcal{A}(\chi + \epsilon)$ for $\epsilon \in \mathbb{Z}$ and $\epsilon \neq 0$. Hence, if \mathcal{W} is a composition module, then $\mathcal{W} \cong \mathcal{A}(\chi) \oplus \mathcal{A}(\chi + \epsilon_1) \oplus \cdots \oplus \mathcal{A}(\chi + \epsilon_r)$ for some $r \geq 0$ and $\epsilon_1, \dots, \epsilon_r \in \mathbb{Z}$ and $\epsilon_i \neq 0$ for all i .*

For $\alpha \in \mathbb{R}$, let \mathcal{C}_α be the class of functions $f: \mathbb{R}^d \rightarrow \mathbb{R}$ such that $f(x) = \sum_{i=1}^d \alpha_i \phi_i(x)$ for some $\alpha \in \mathbb{R}^d$ and $\phi_i: \mathbb{R}^d \rightarrow \mathbb{R}$ for $i = 1, \dots, d$. Then, \mathcal{C}_α is a linear space of functions. For $\alpha \in \mathbb{R}^d$, let \mathcal{C}_α be the class of functions $f: \mathbb{R}^d \rightarrow \mathbb{R}$ such that $f(x) = \sum_{i=1}^d \alpha_i \phi_i(x)$ for some $\alpha \in \mathbb{R}^d$ and $\phi_i: \mathbb{R}^d \rightarrow \mathbb{R}$ for $i = 1, \dots, d$. Then, \mathcal{C}_α is a linear space of functions.

For the case of a constant α , the solution of (1) is identical to the one for a constant β (see, e.g., [1]). However, for $\alpha = \alpha(t)$, the solution of (1) is not known in explicit form. We shall show that, in this case, the solution of (1) can be expressed in terms of the solution of a certain differential equation.

For $\alpha = 0$, we have $\lim_{n \rightarrow \infty} \mathbb{E}[\tau_n] = 1$. It is rather interesting that the α -value is predicted to have $\lim_{\alpha \rightarrow 0} \mathbb{E}[\tau_n] = 1$.

$$T_{\text{total}} = C_N \left(1 + \frac{\sigma}{\mu} \right) \sqrt{\frac{N}{n}} \approx T_{\text{theoretical}} + \frac{n - N}{n} \frac{T_{\text{theoretical}}}{C_N}$$
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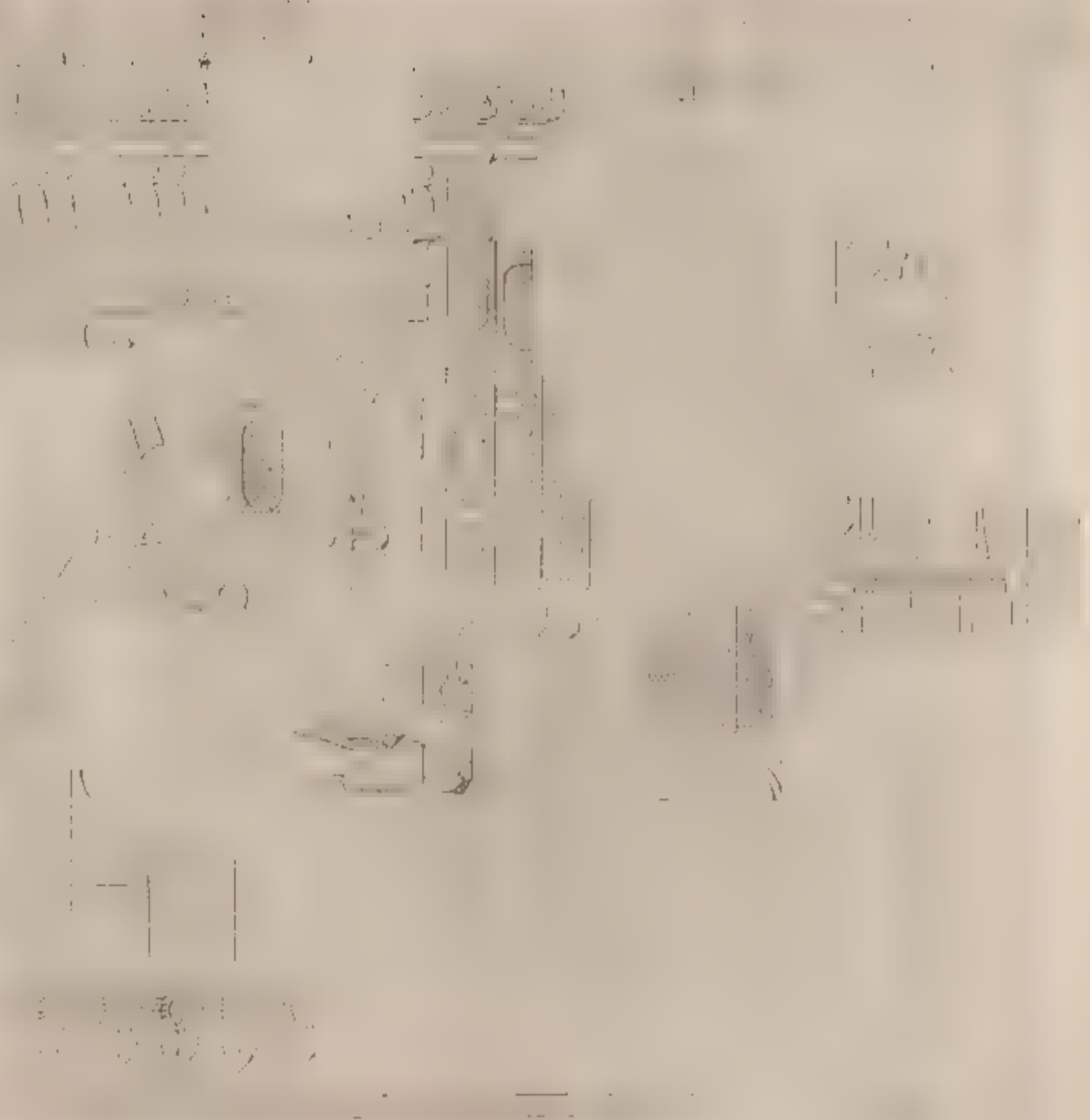


PLATES.

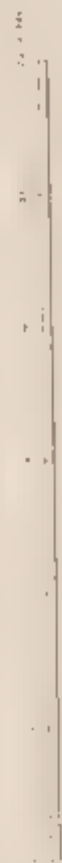
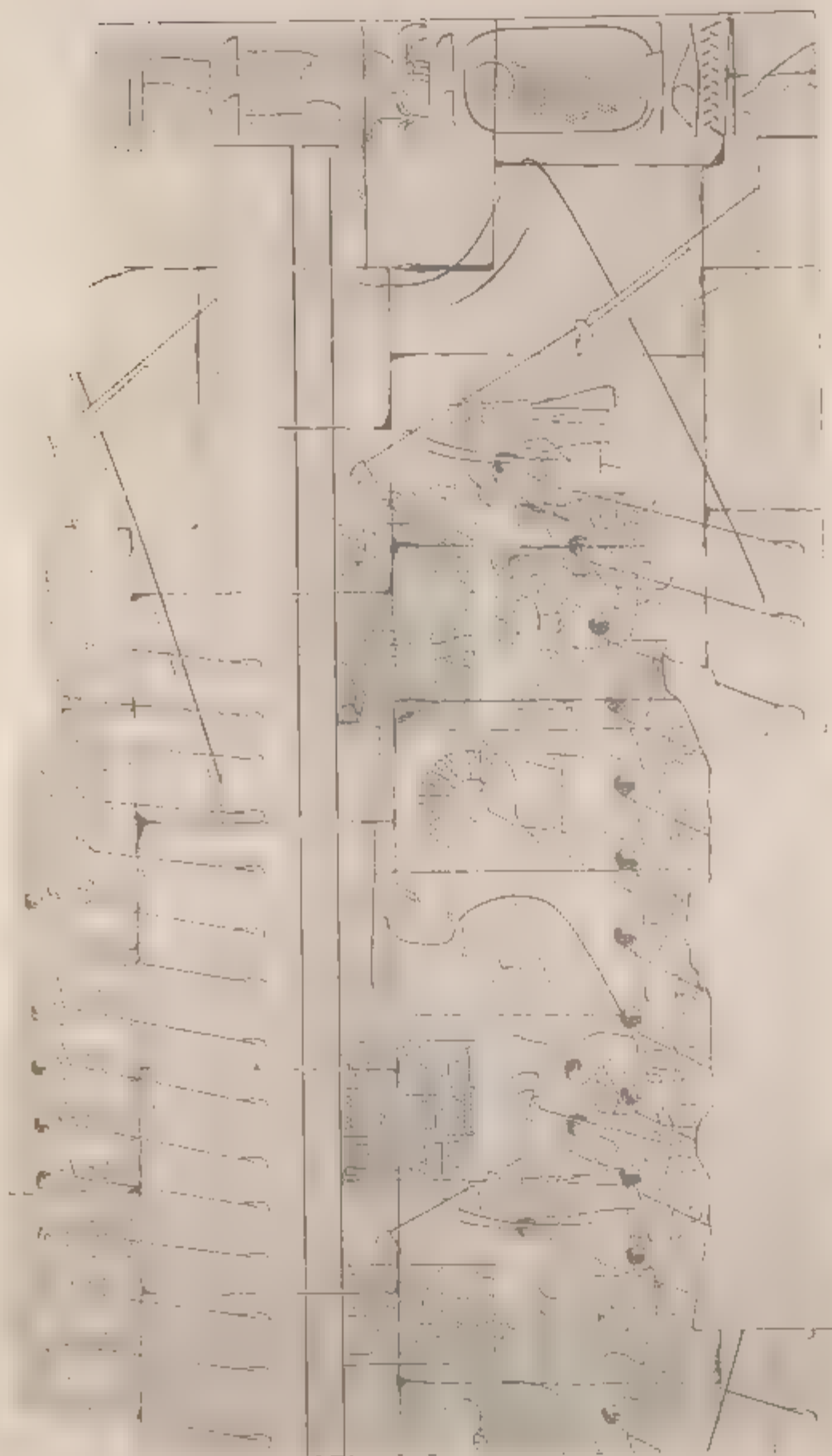
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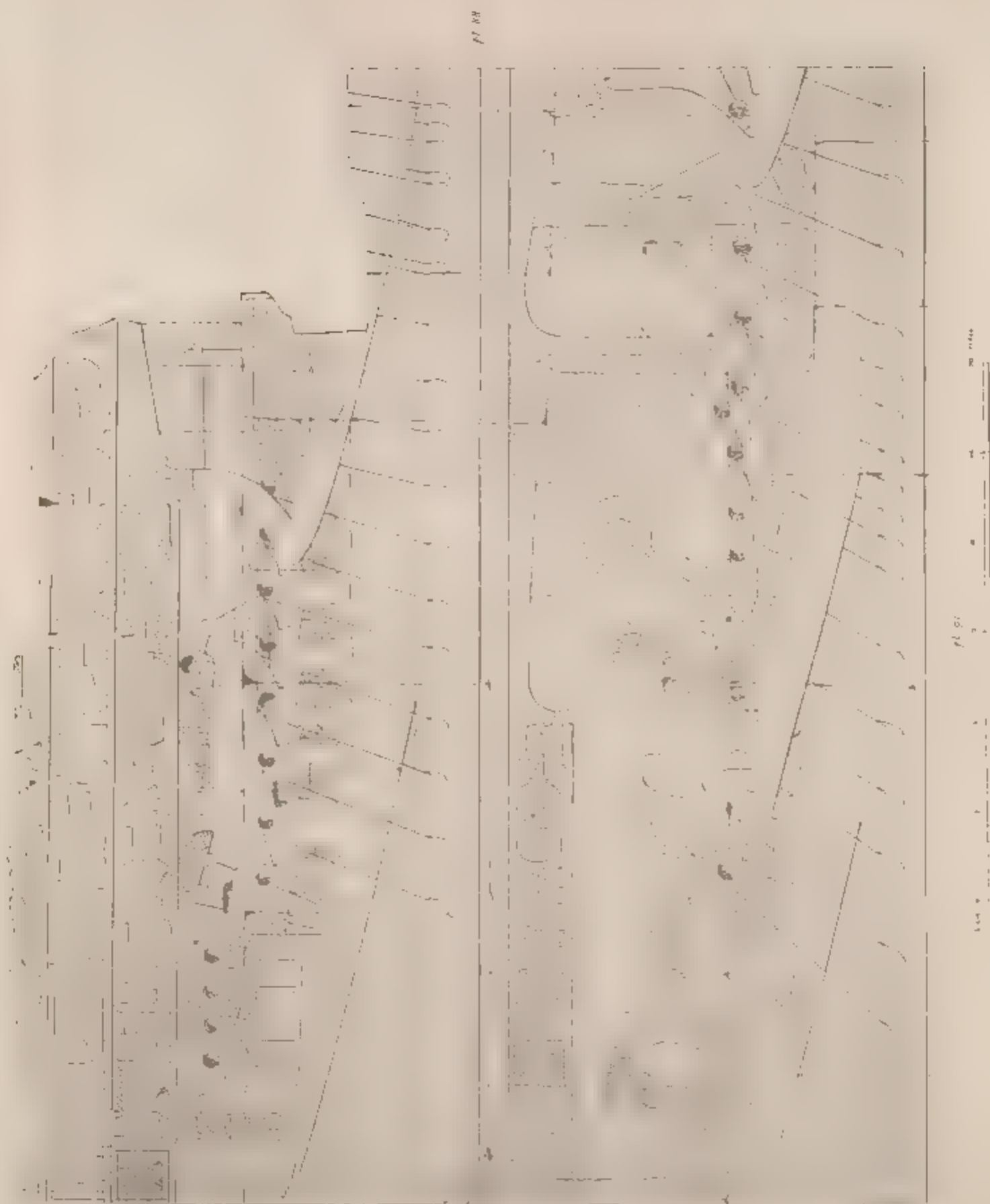
House of Representatives,
Washington, D. C., 1871.



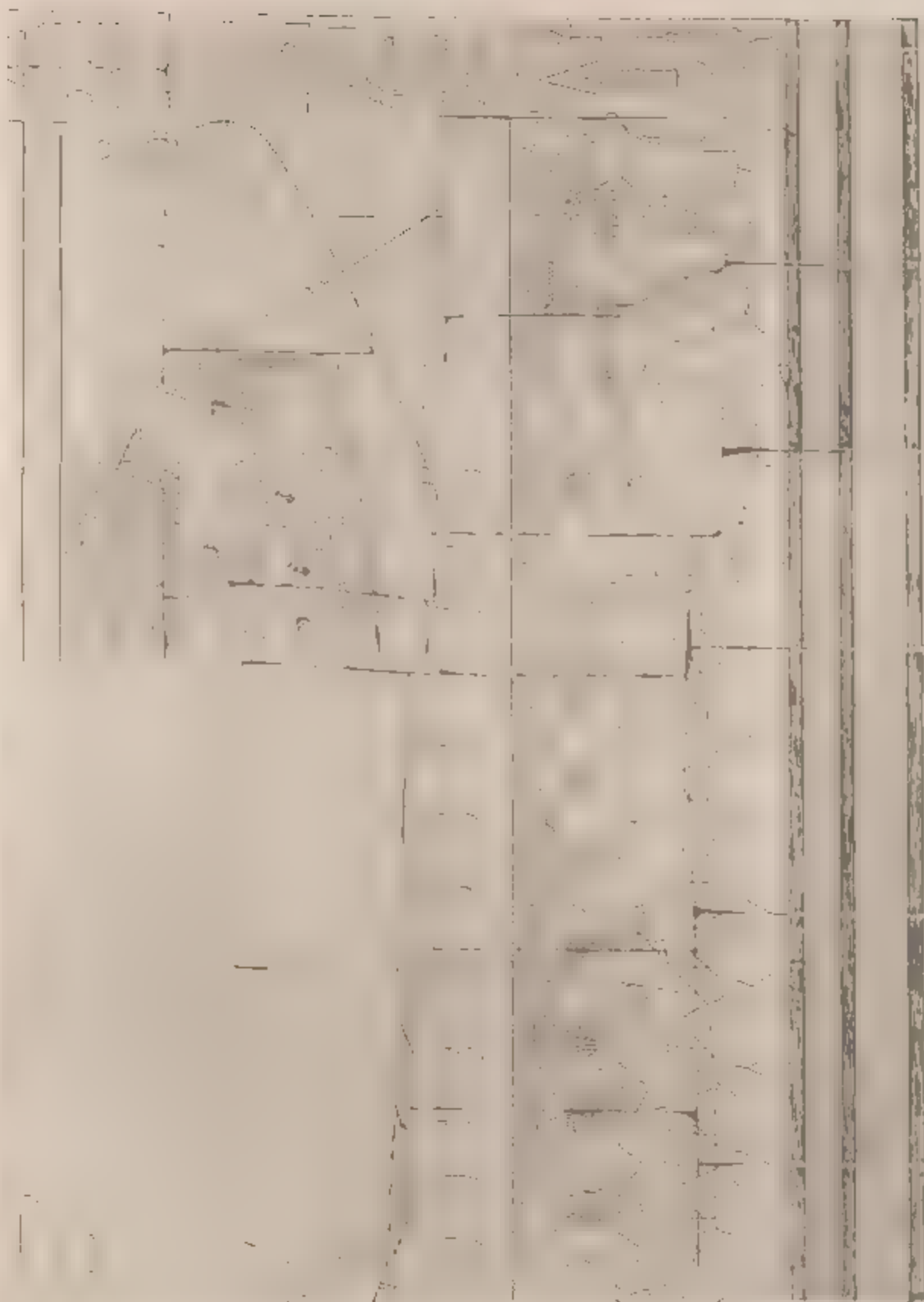
HATHOR LICKING THE HAND OF THE QUEEN.



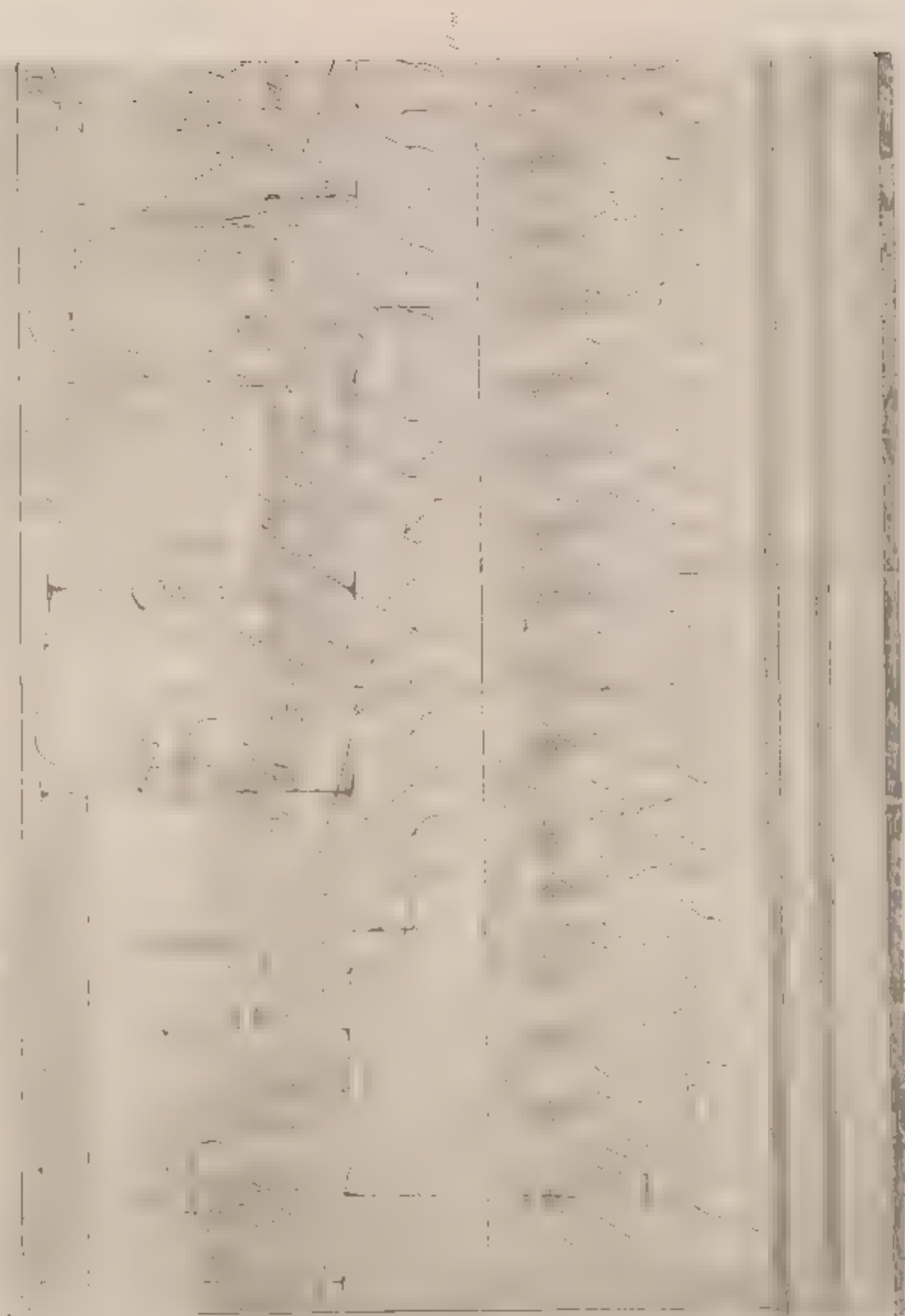
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BOATS CARRYING THE EMBLEMS OF GODDESS AND QUEEN TO THE SHRINE.

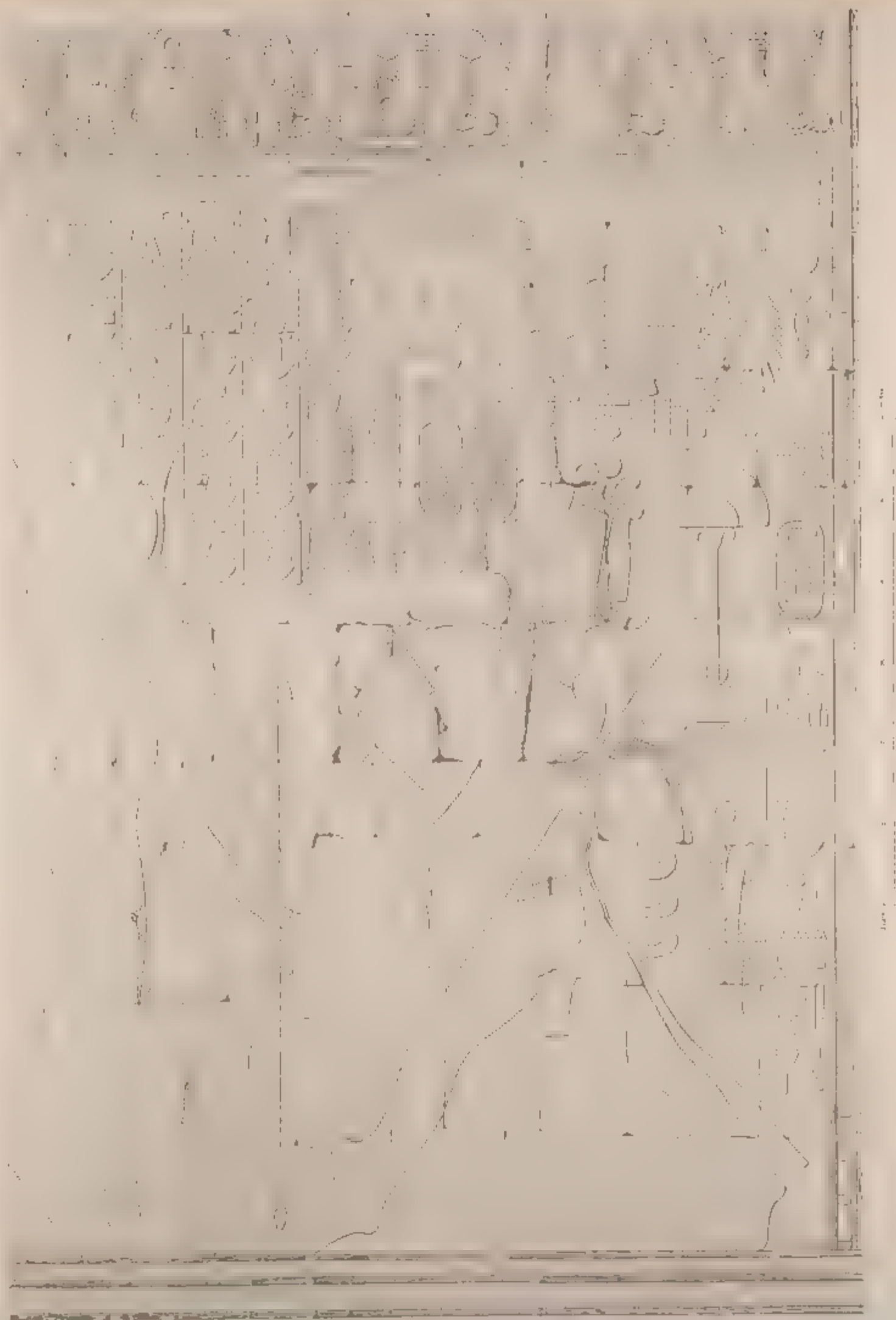


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ESCORT OF GOATS AND PROCESSION OF SOLDIERS

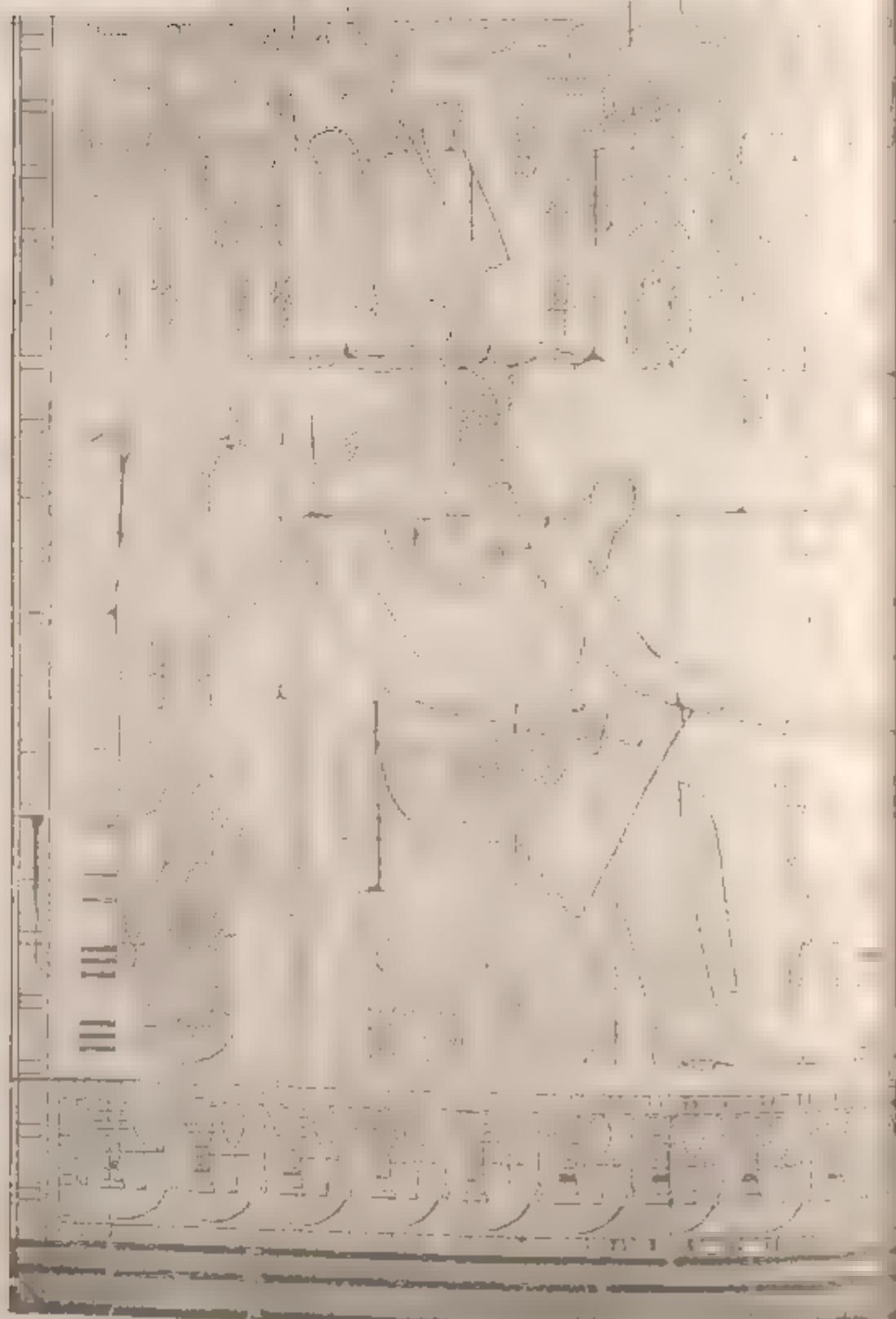
THOUGHTS ON INTRODUCING INTO THE SITUATION



HATHORSU OFFERING A SQUARE AND AN OAK TO HATHOR.

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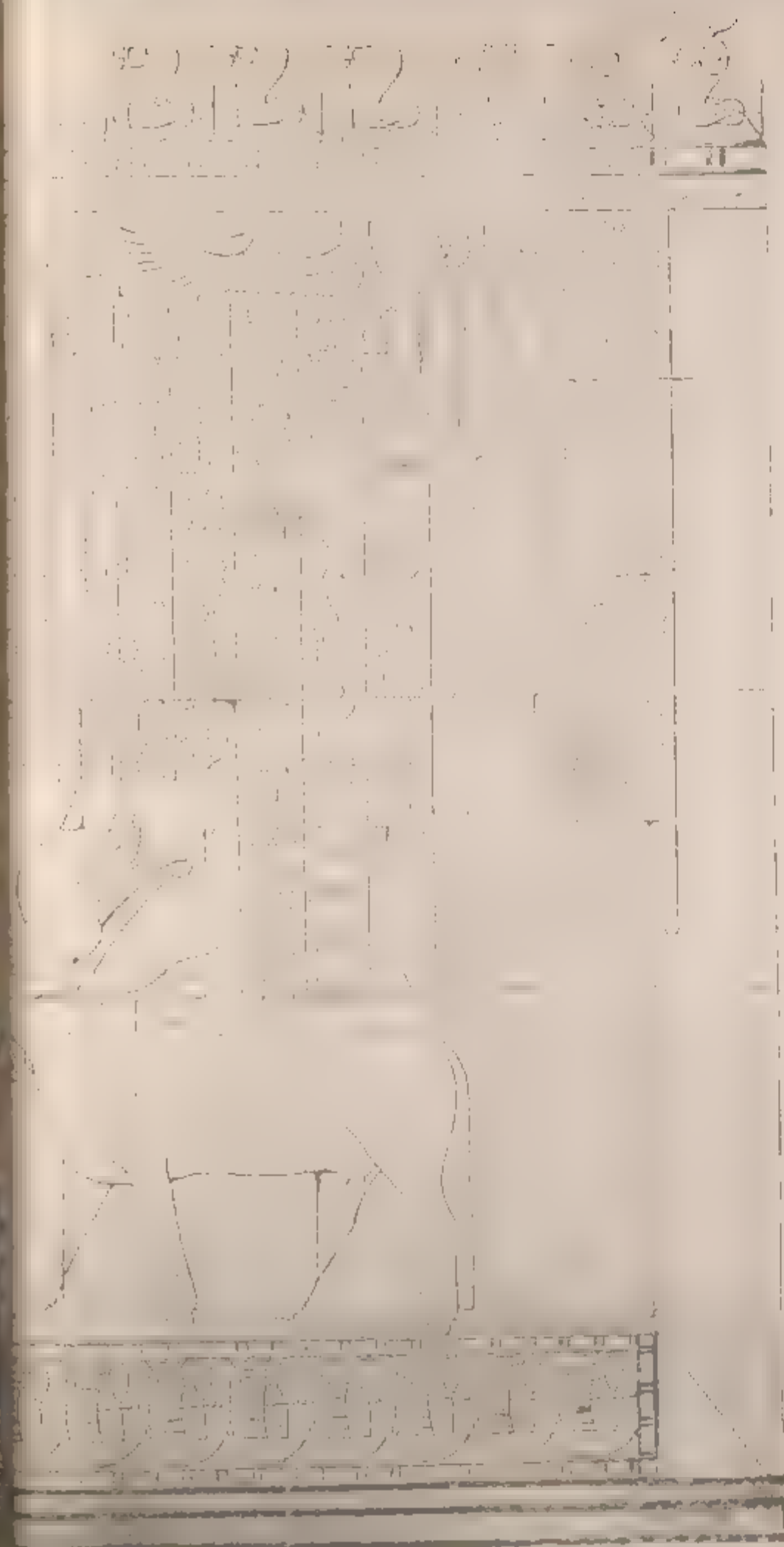
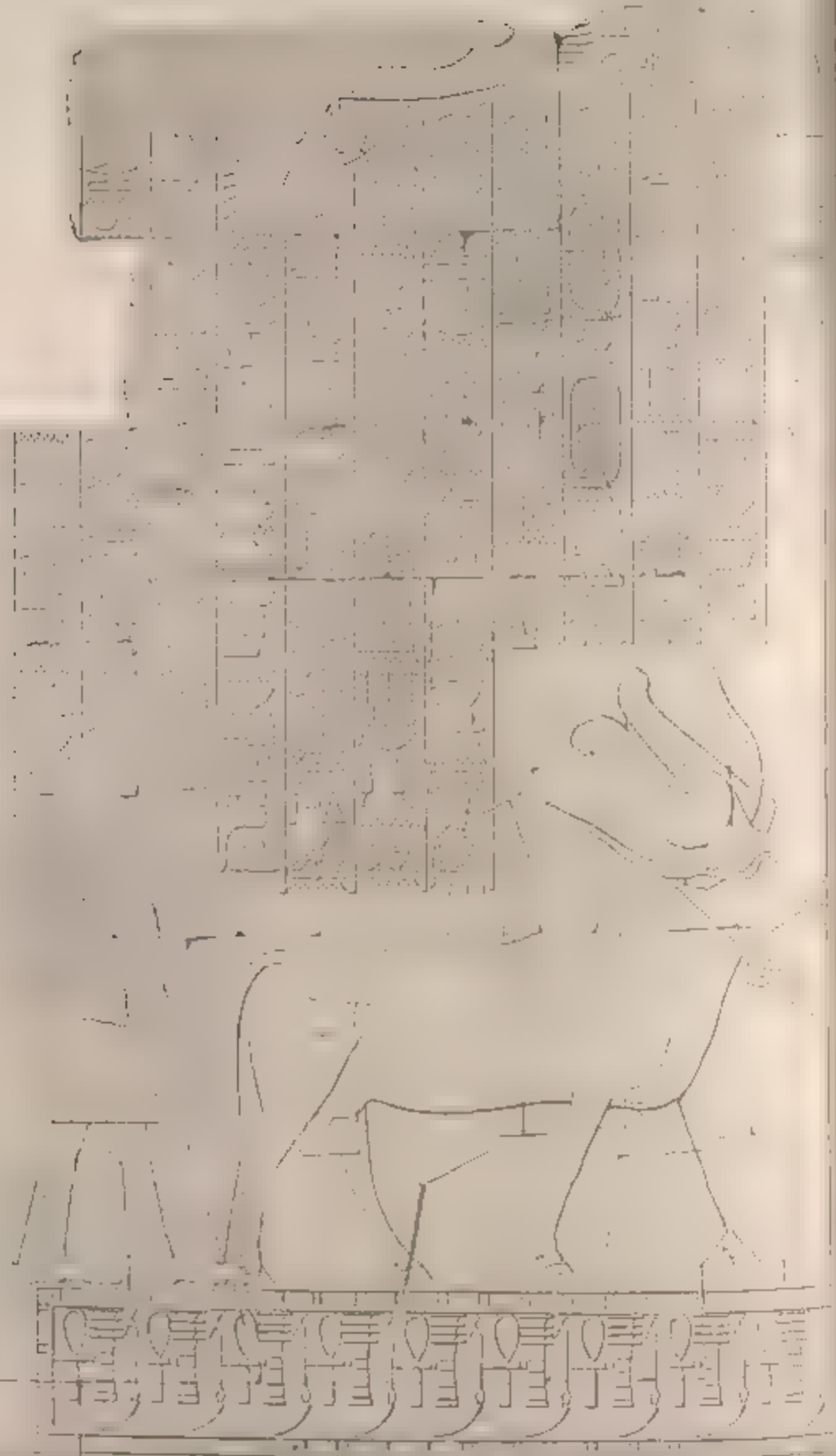


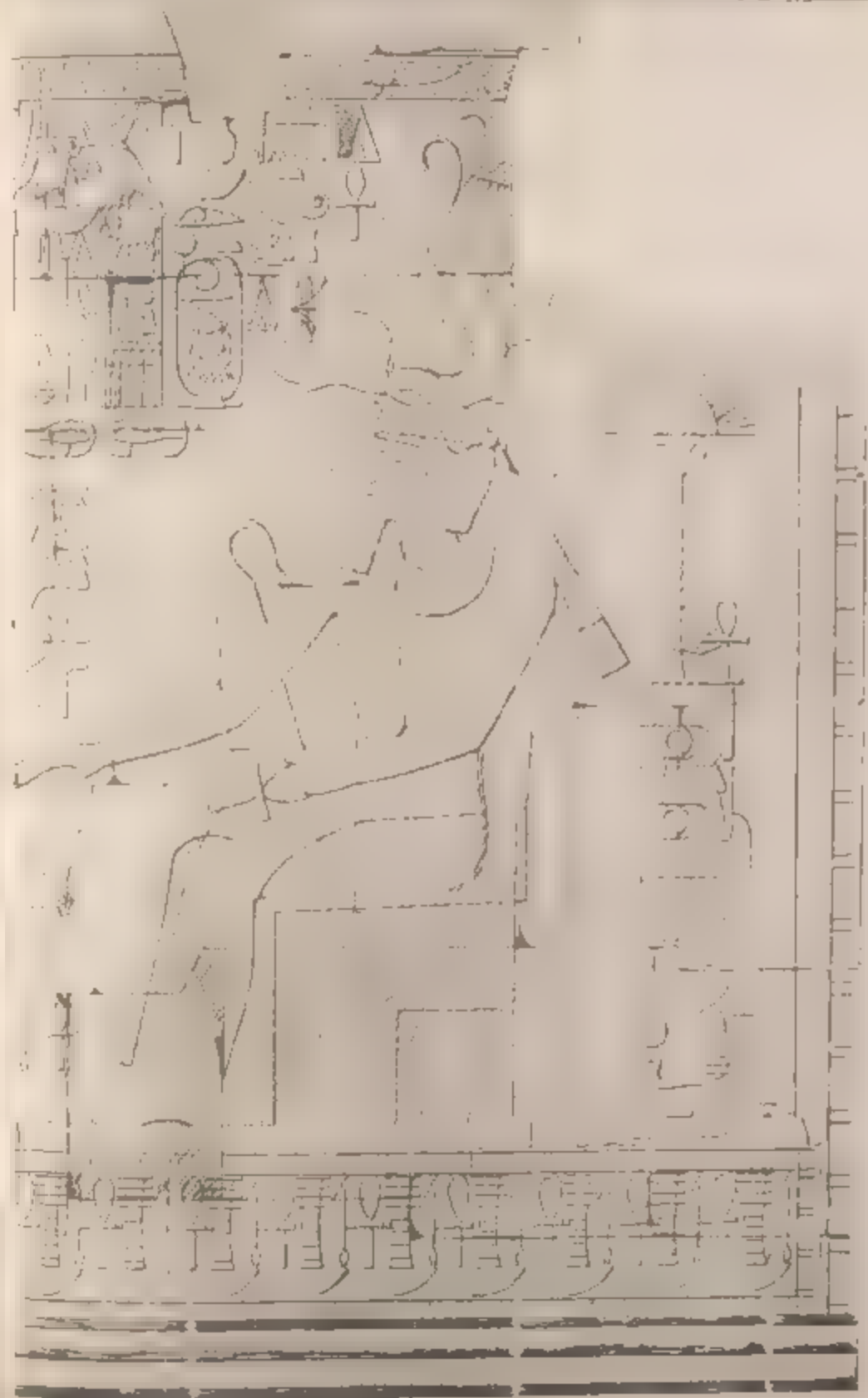
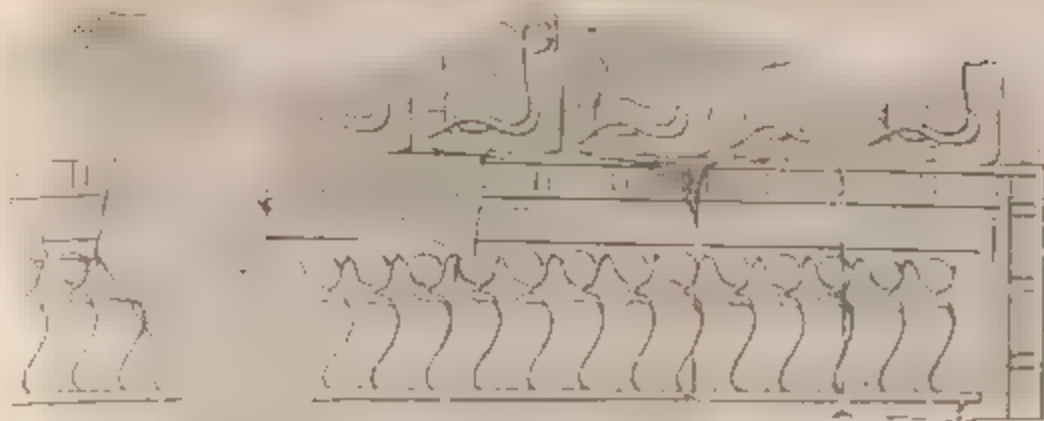
FIGURE 1. LICKING THE HAND OF THE GUEST.



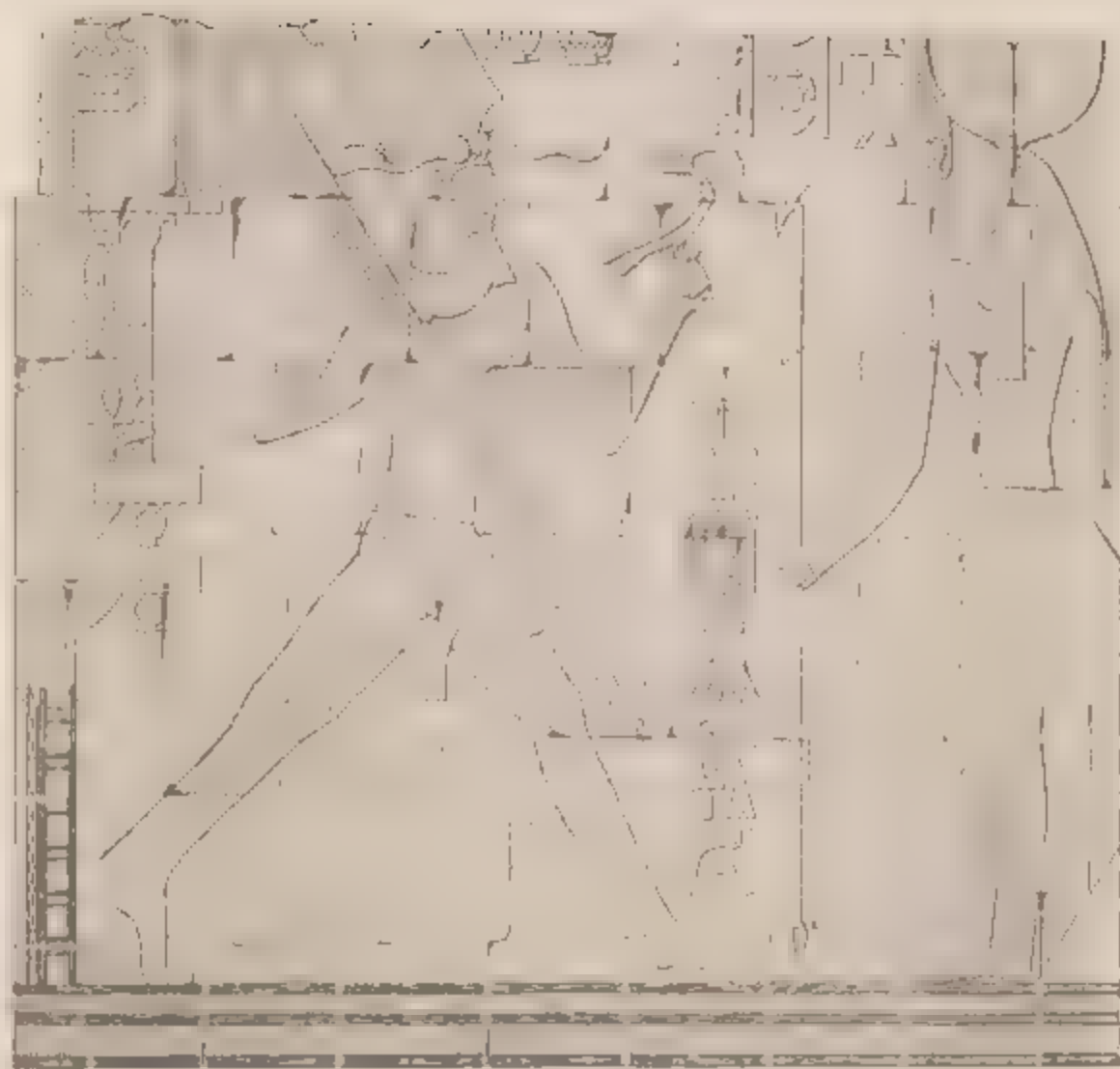
ENTRANCE TO THE SHRINE

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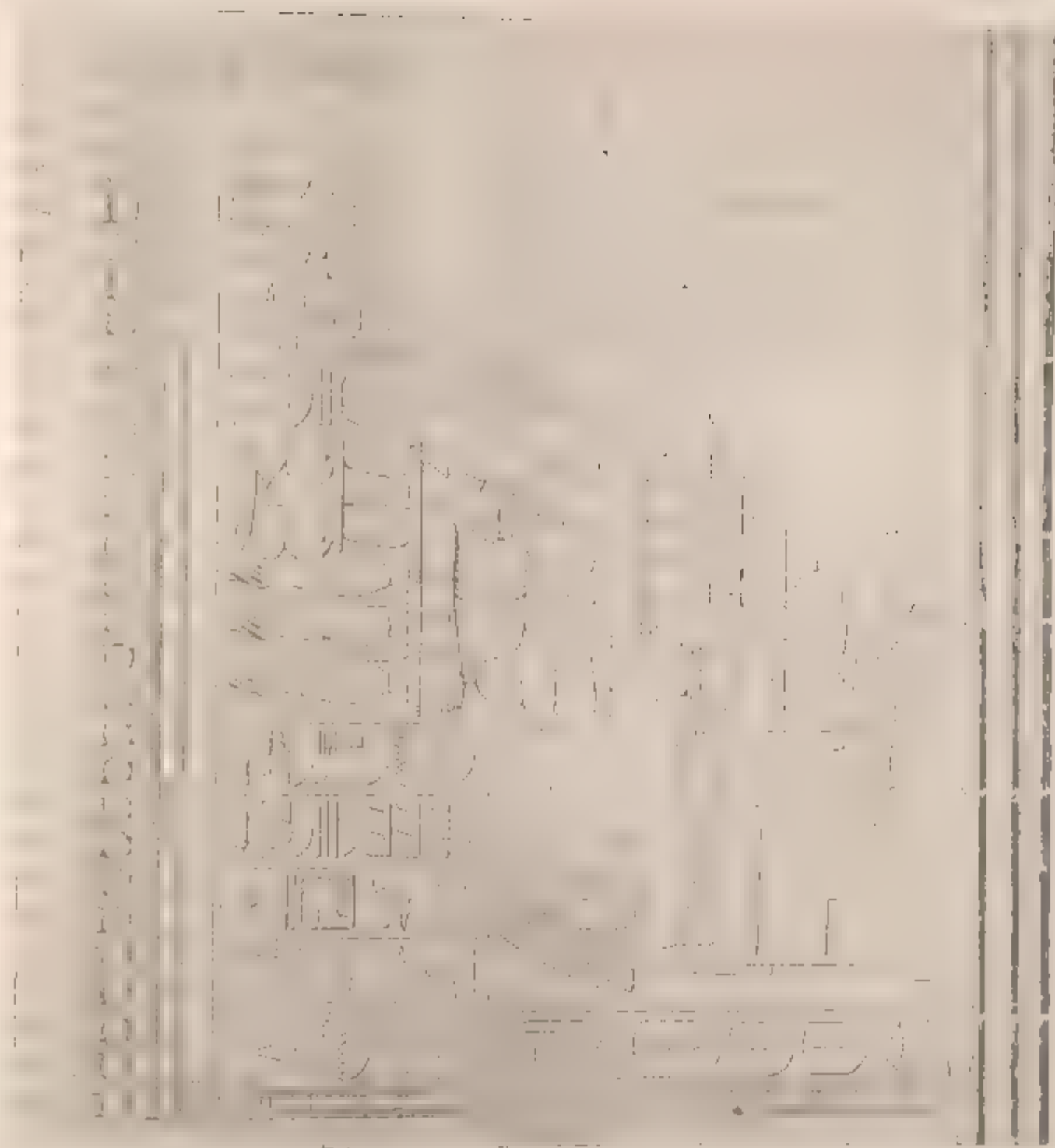




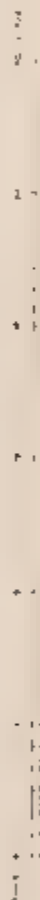
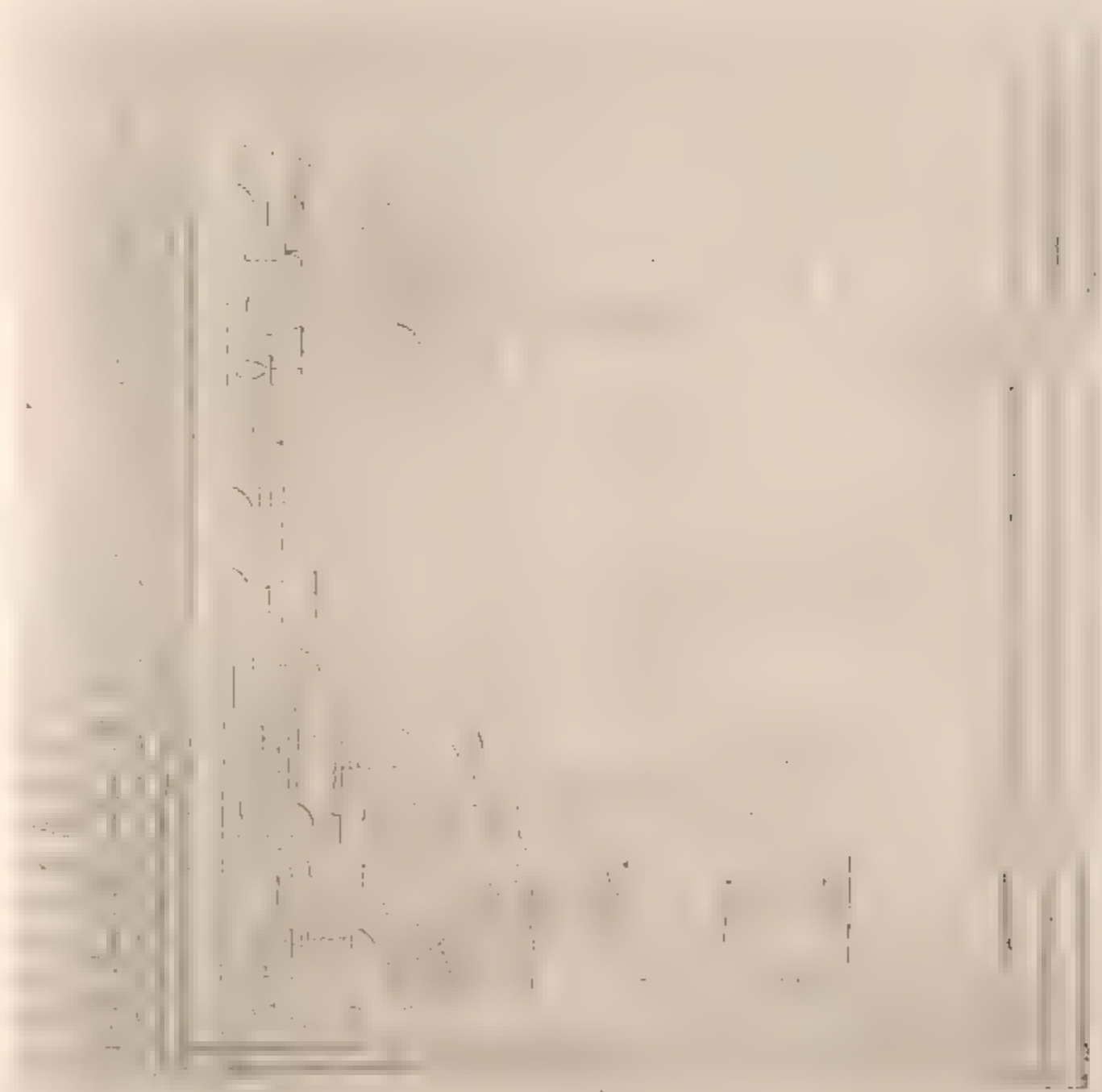
HATHOR LICKING THE HAND OF THE QUEEN.



THE SHRINE OF HATHOR - A DEITY AND THREE OFFICIERS

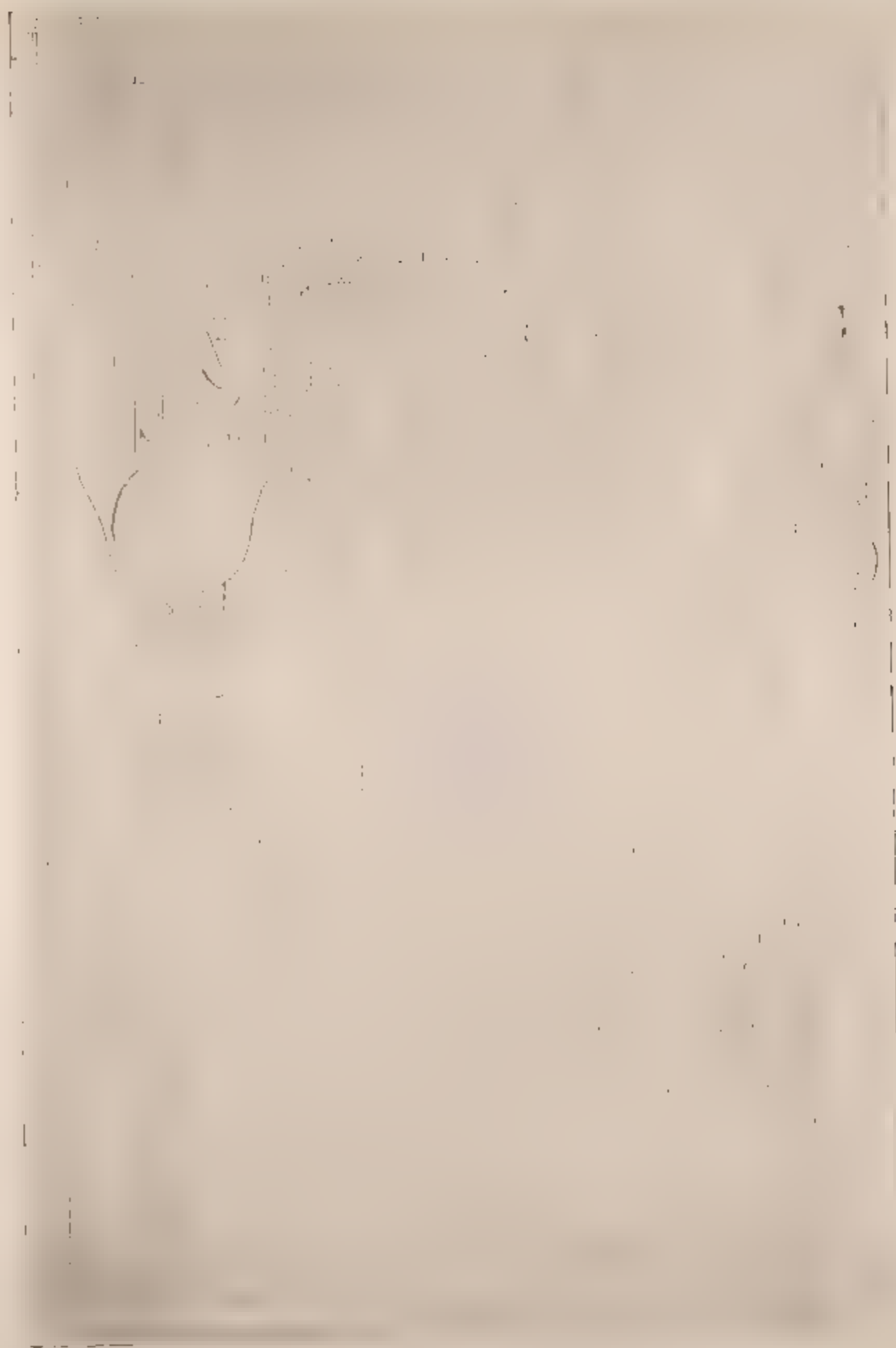


OFFERINGS OF THE QUEEN TO SANTAU

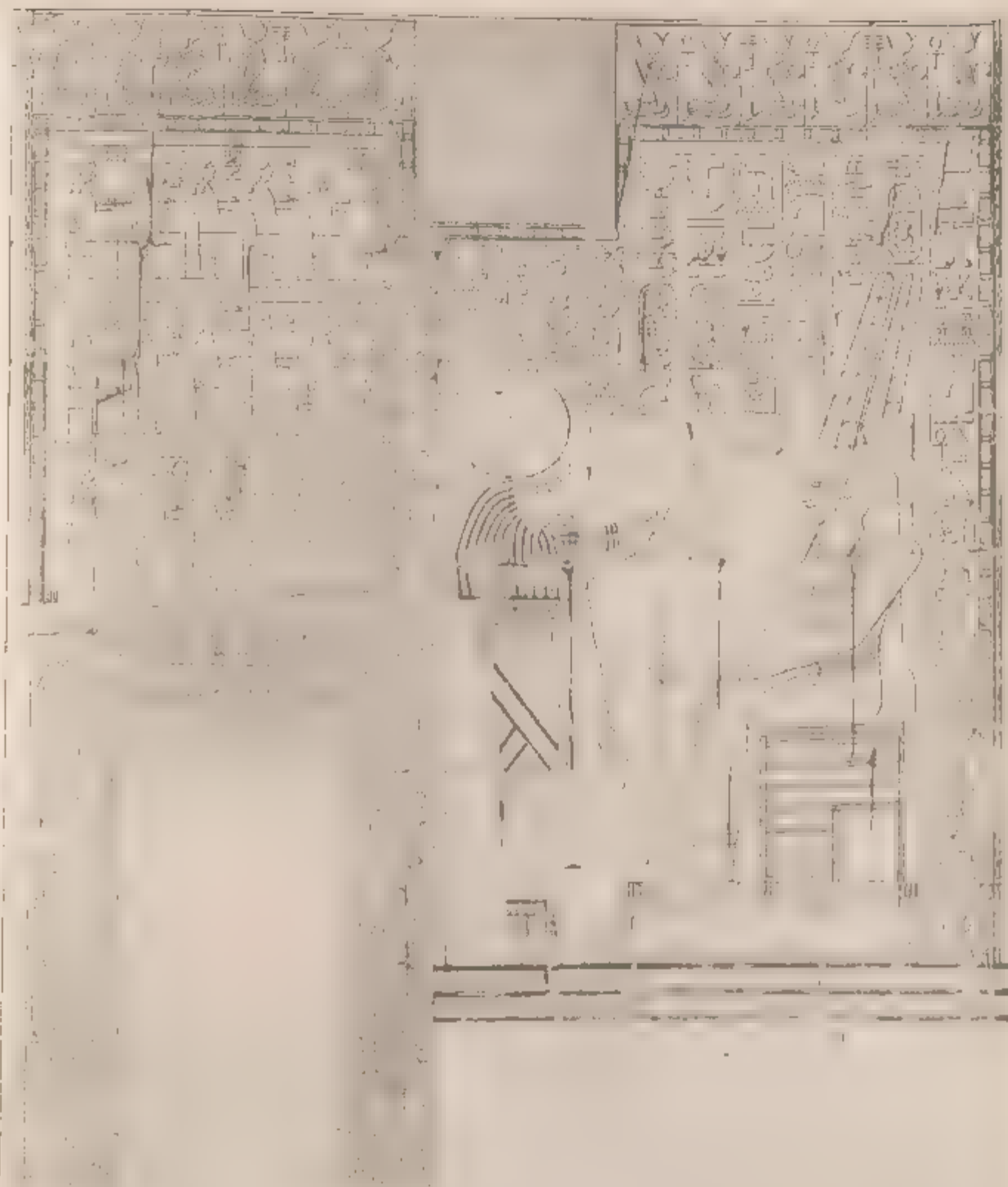


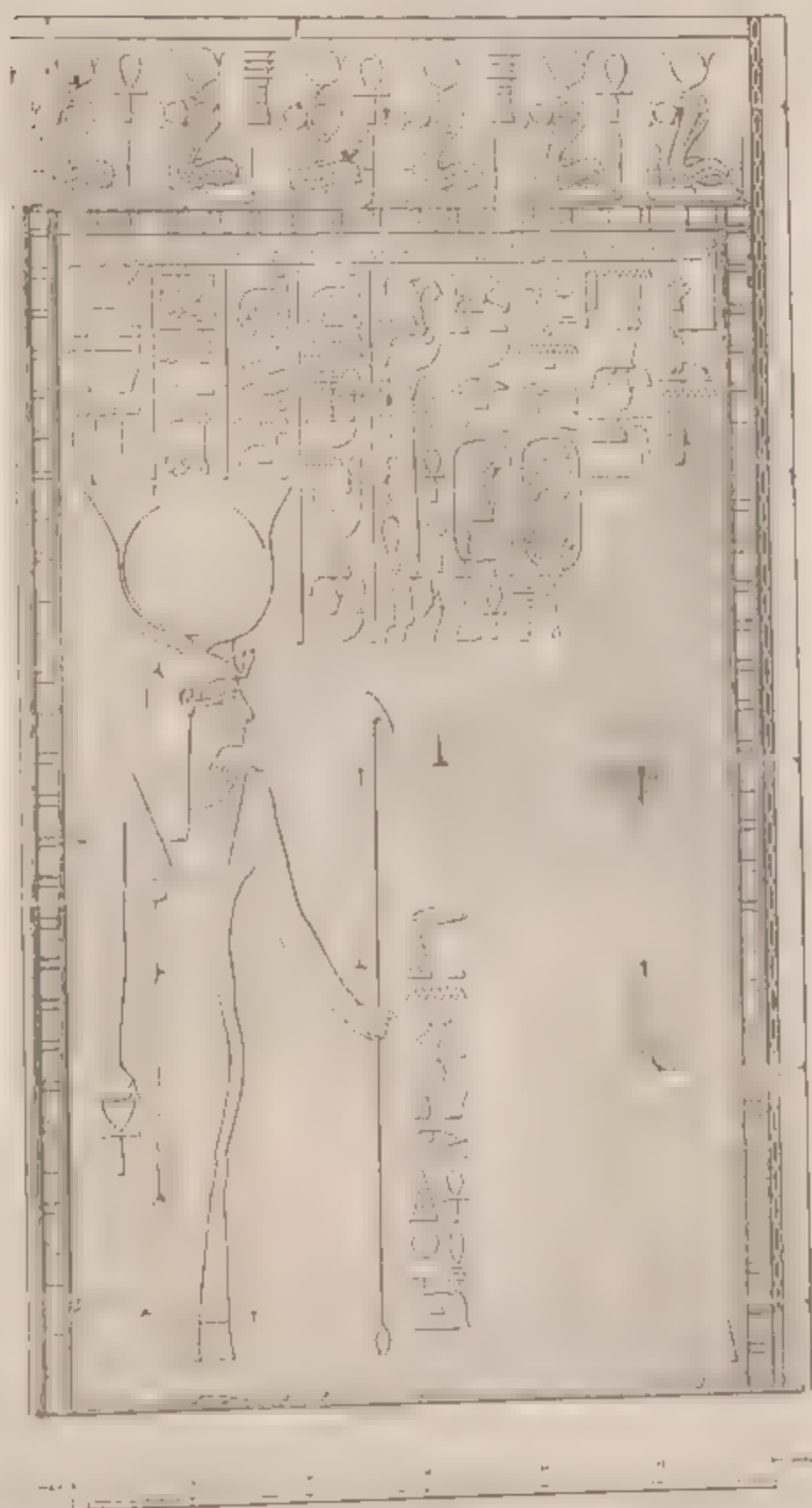
THE QUEEN WORSHIPPING AMON.

THOTHMES III. WORSHIPPING HATHOR.

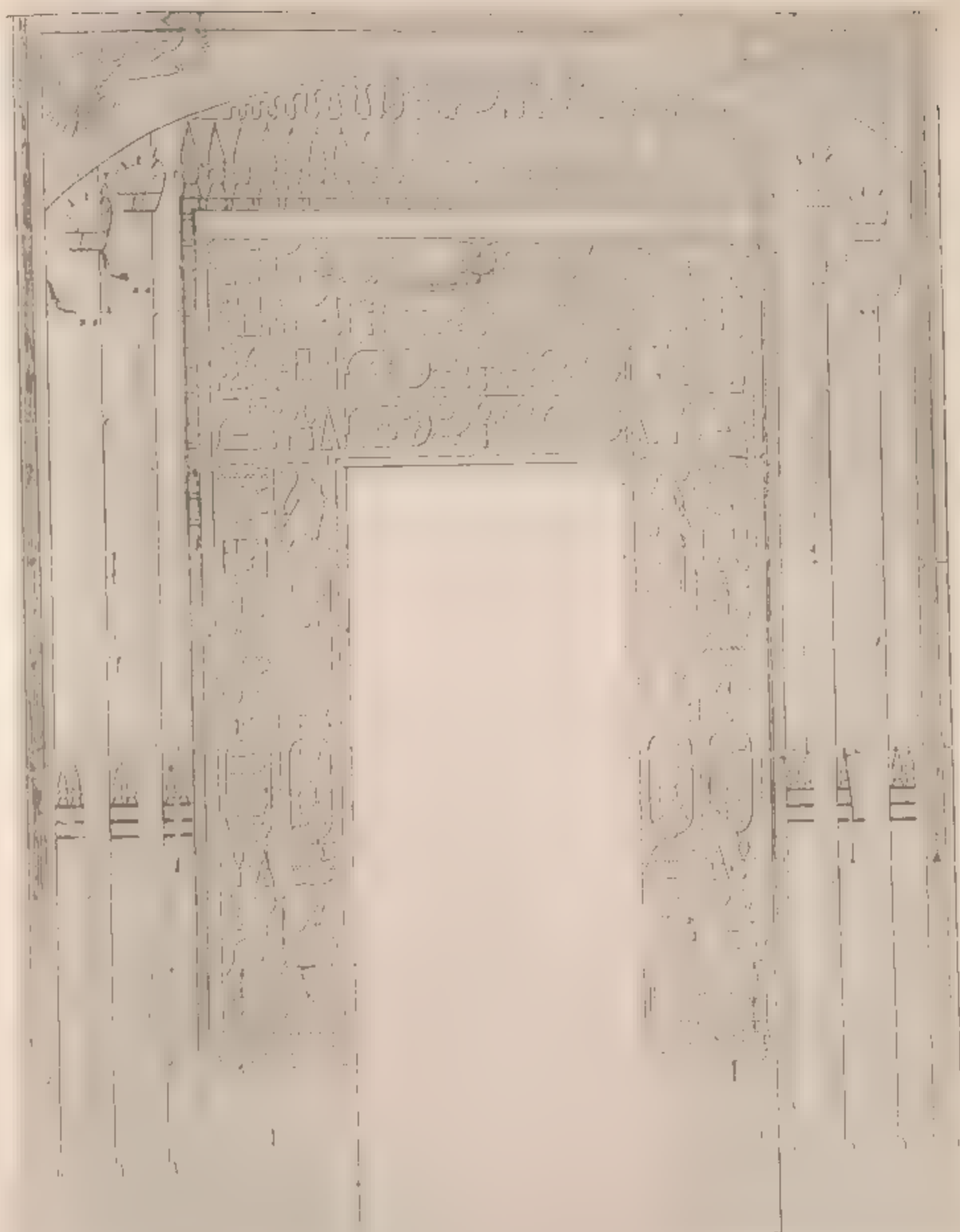


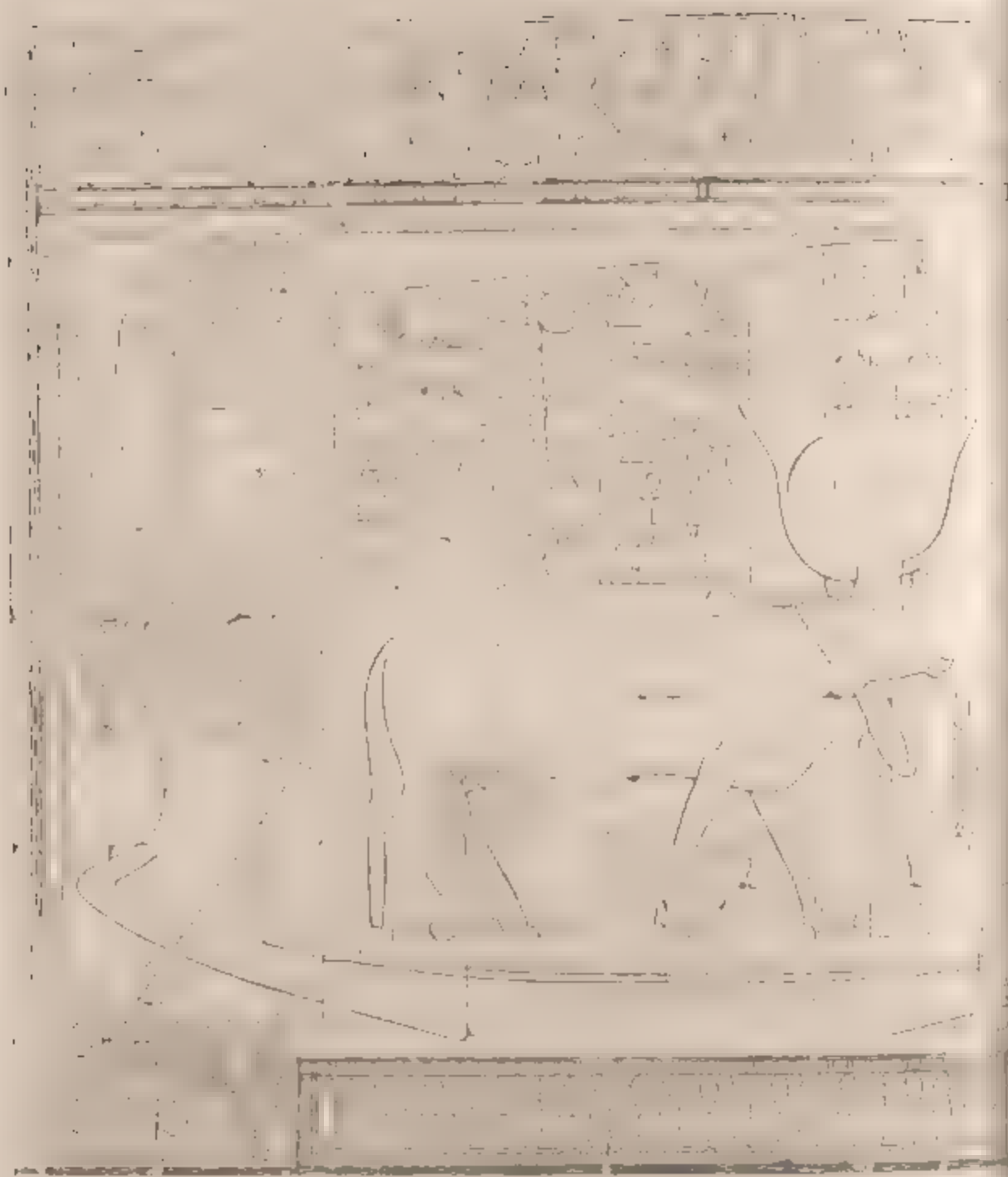
THOTHMES III. PLAYING BELLS BEFORE HATHOR

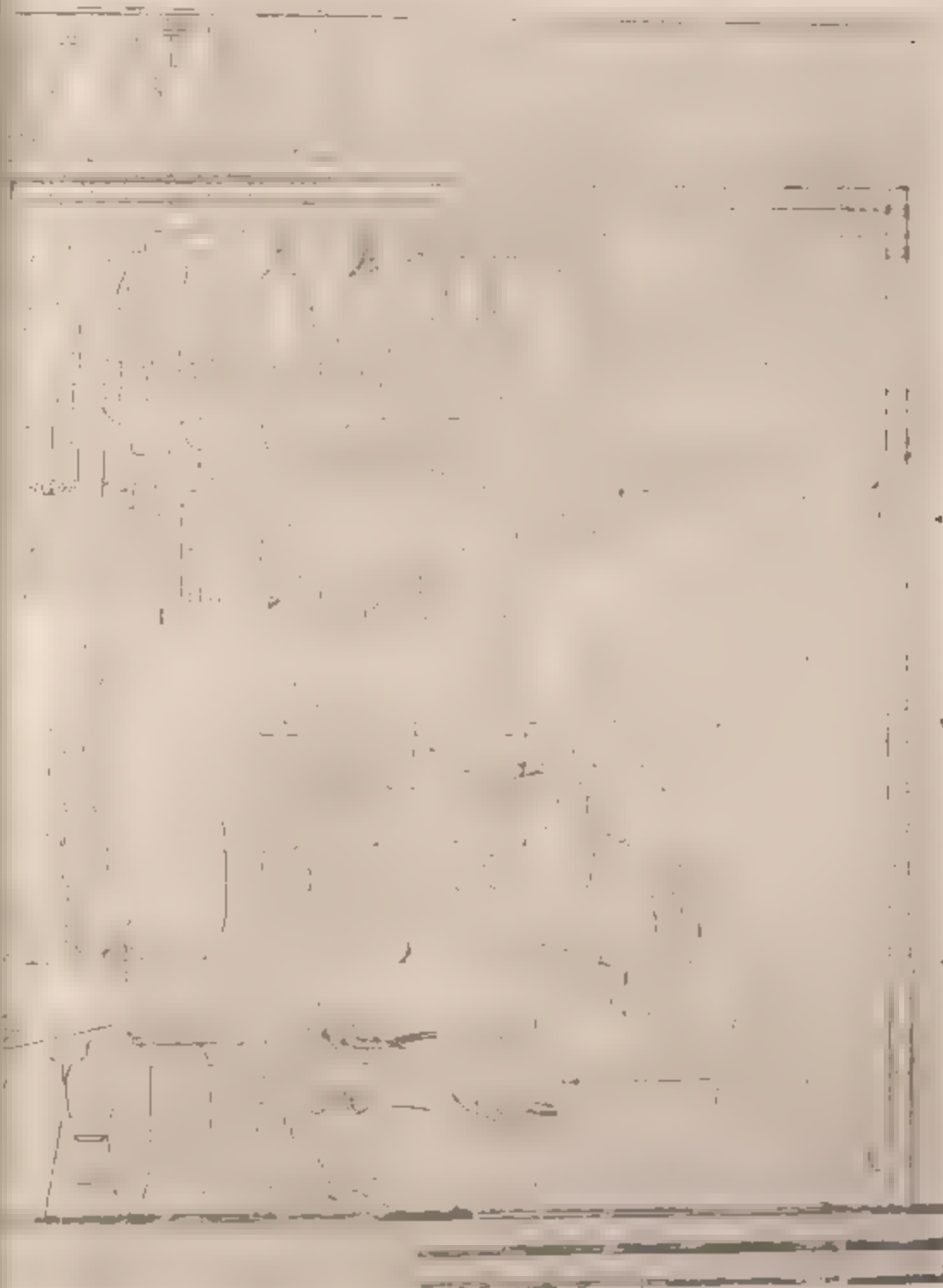




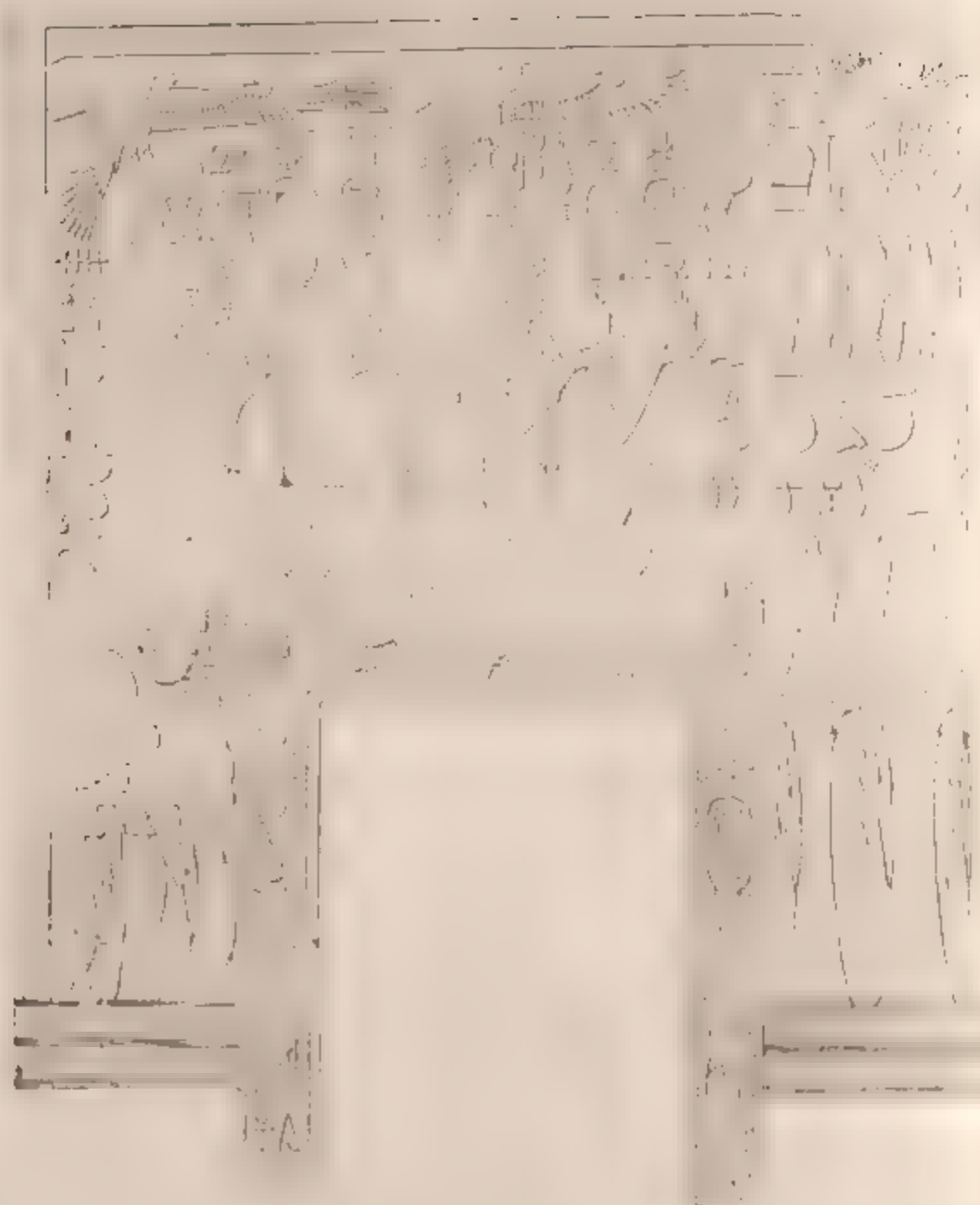
THE QUEEN OFFERING A VASE TO HATHOR.

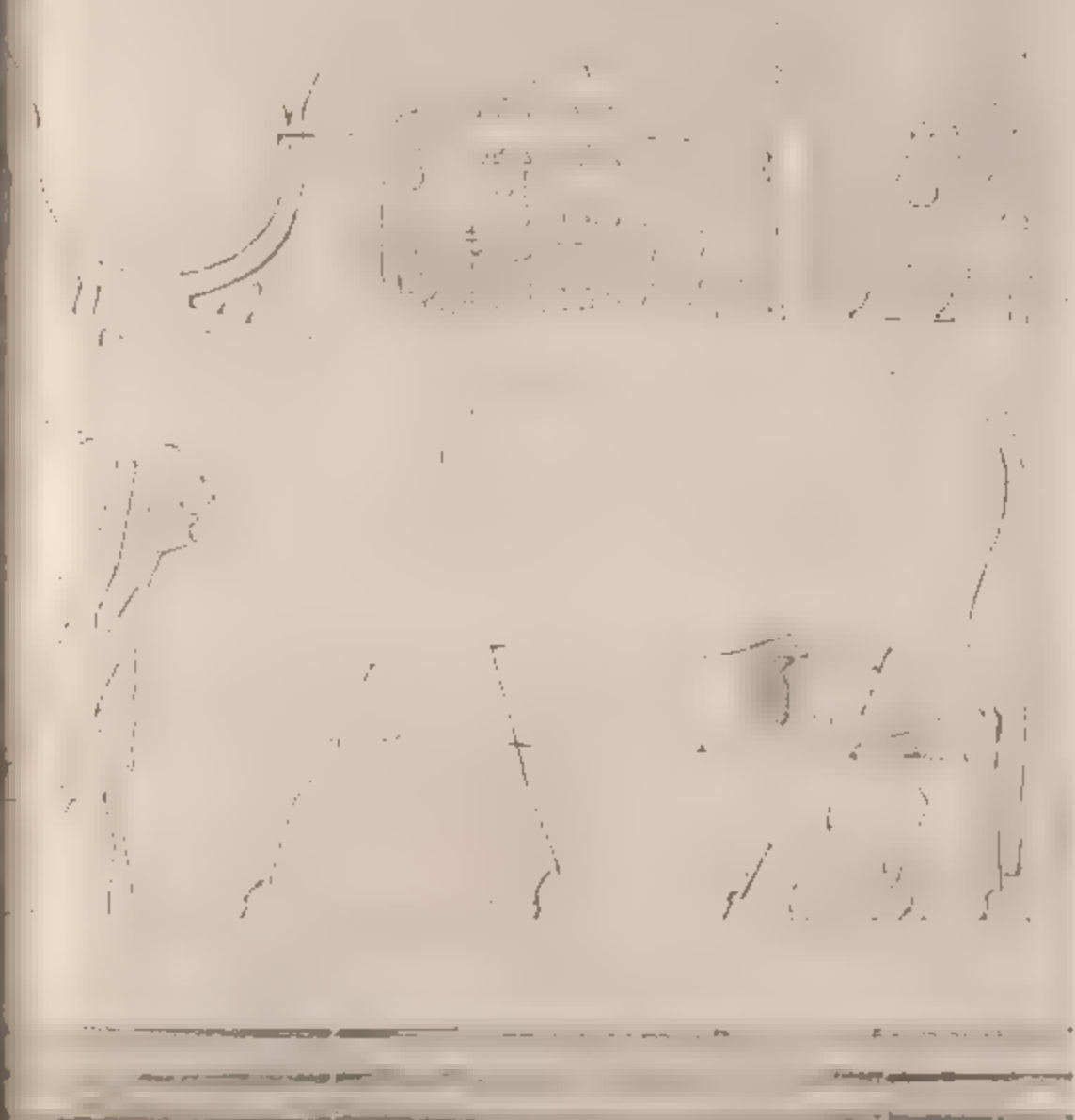






OFFERINGS OF THE QUEEN TO HATHOR IN HER SACRED BOAT

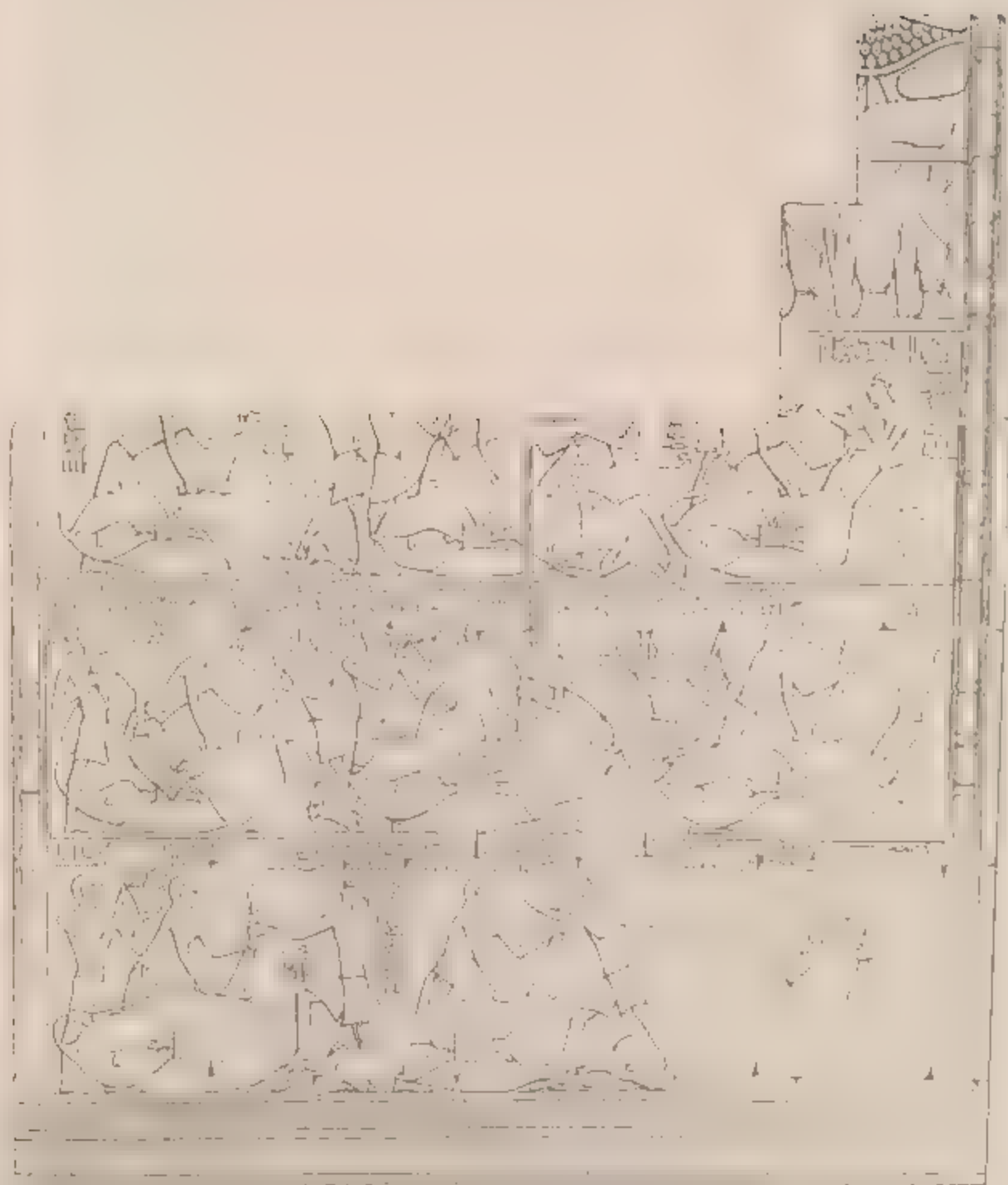




HATSHEPSUT AND THUTMOSIS III OFFERING WINE TO HATHOR.

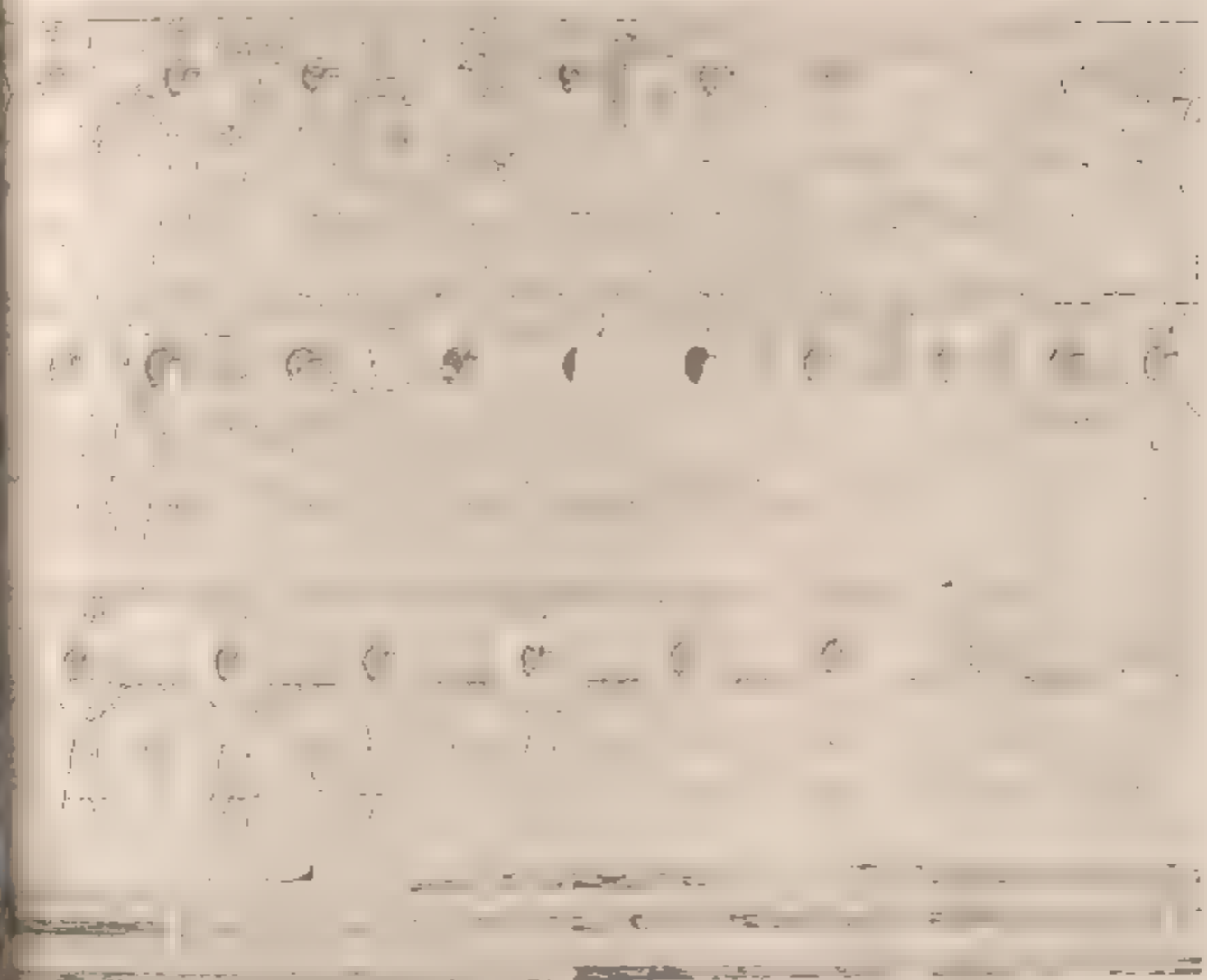




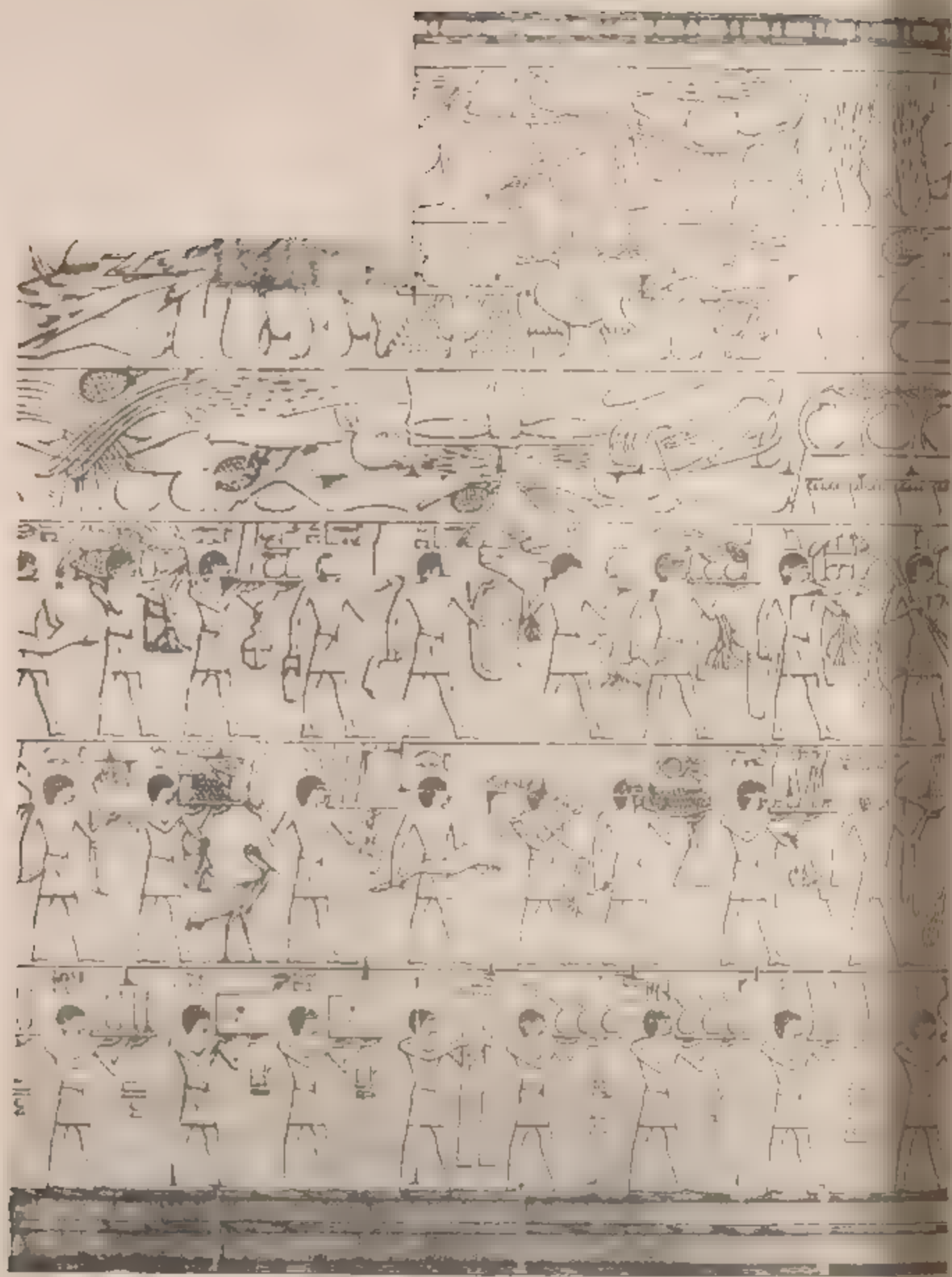


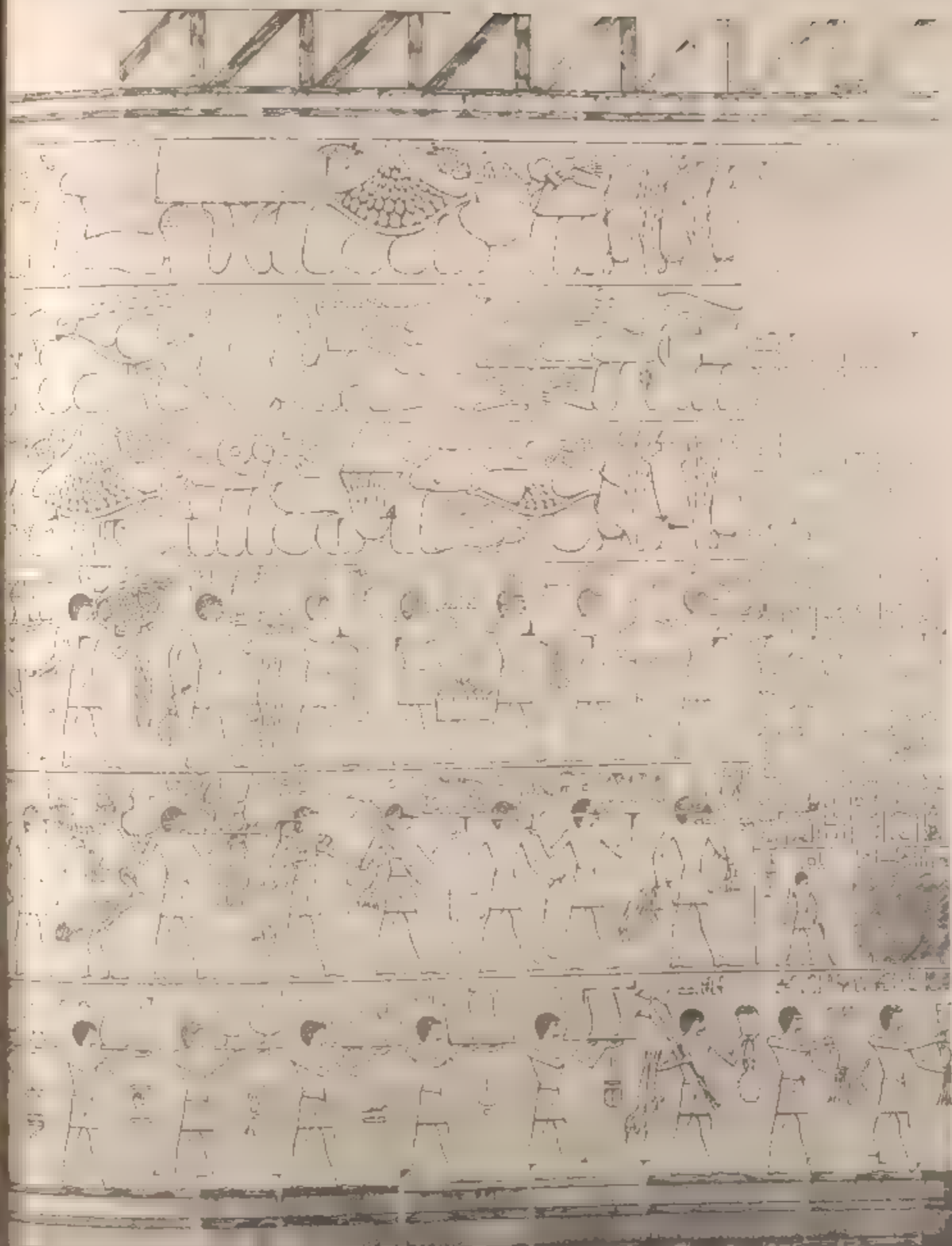
ANIMALS OFFERED TO HATSHERSU

[The page contains faint, illegible markings and bleed-through from the reverse side.]

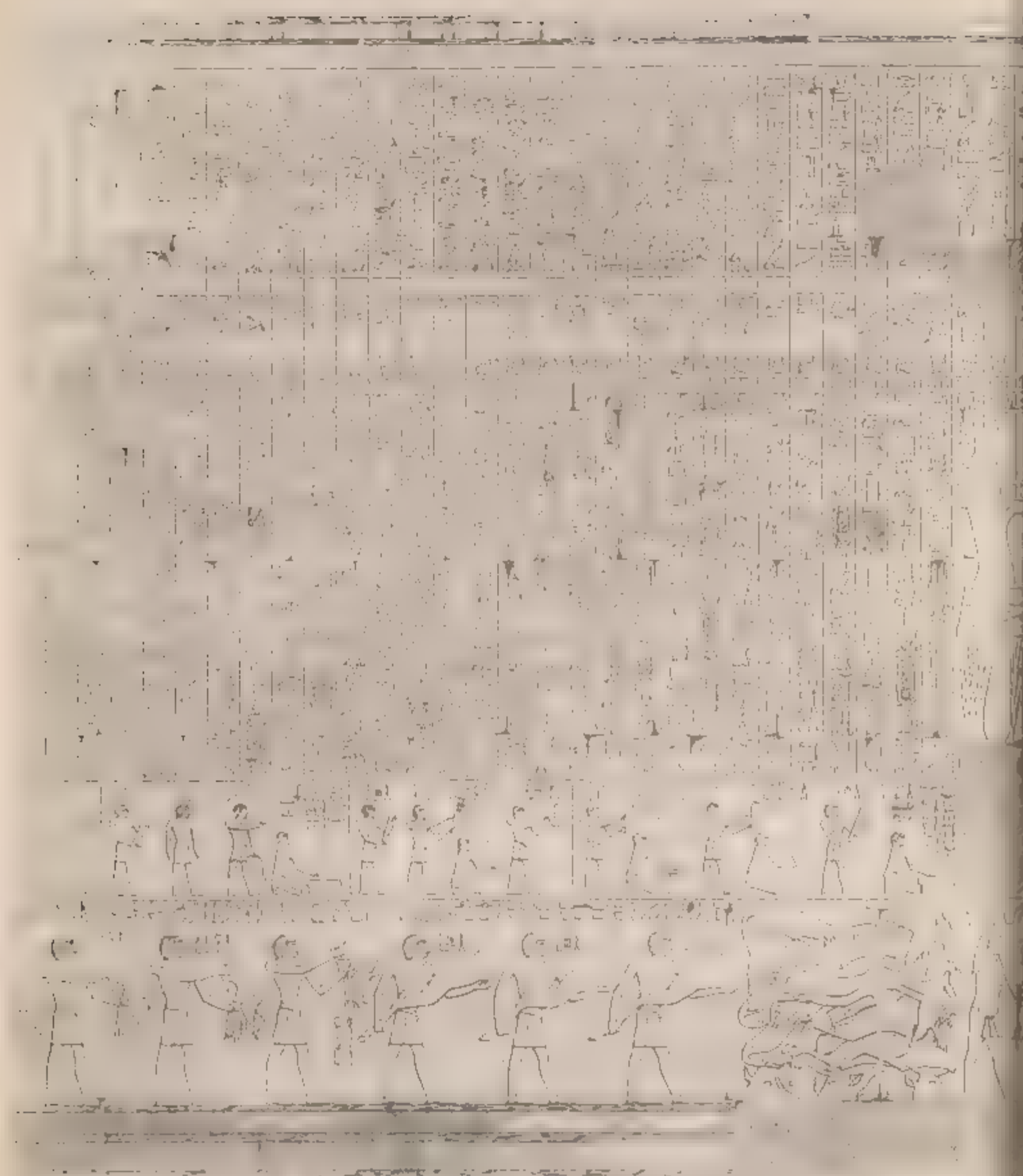


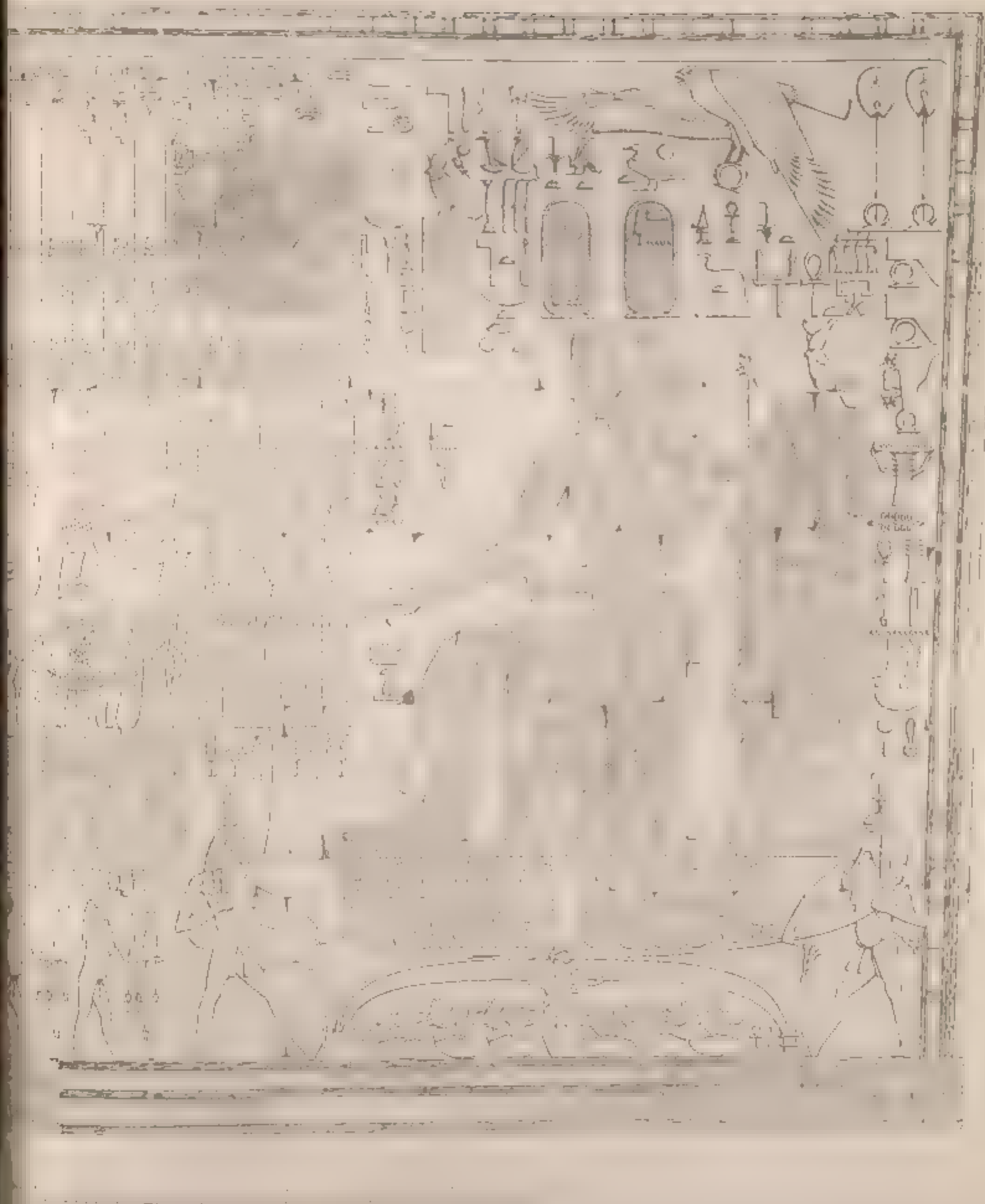
PROCESSION OF PRIESTS CARRYING OFFERINGS



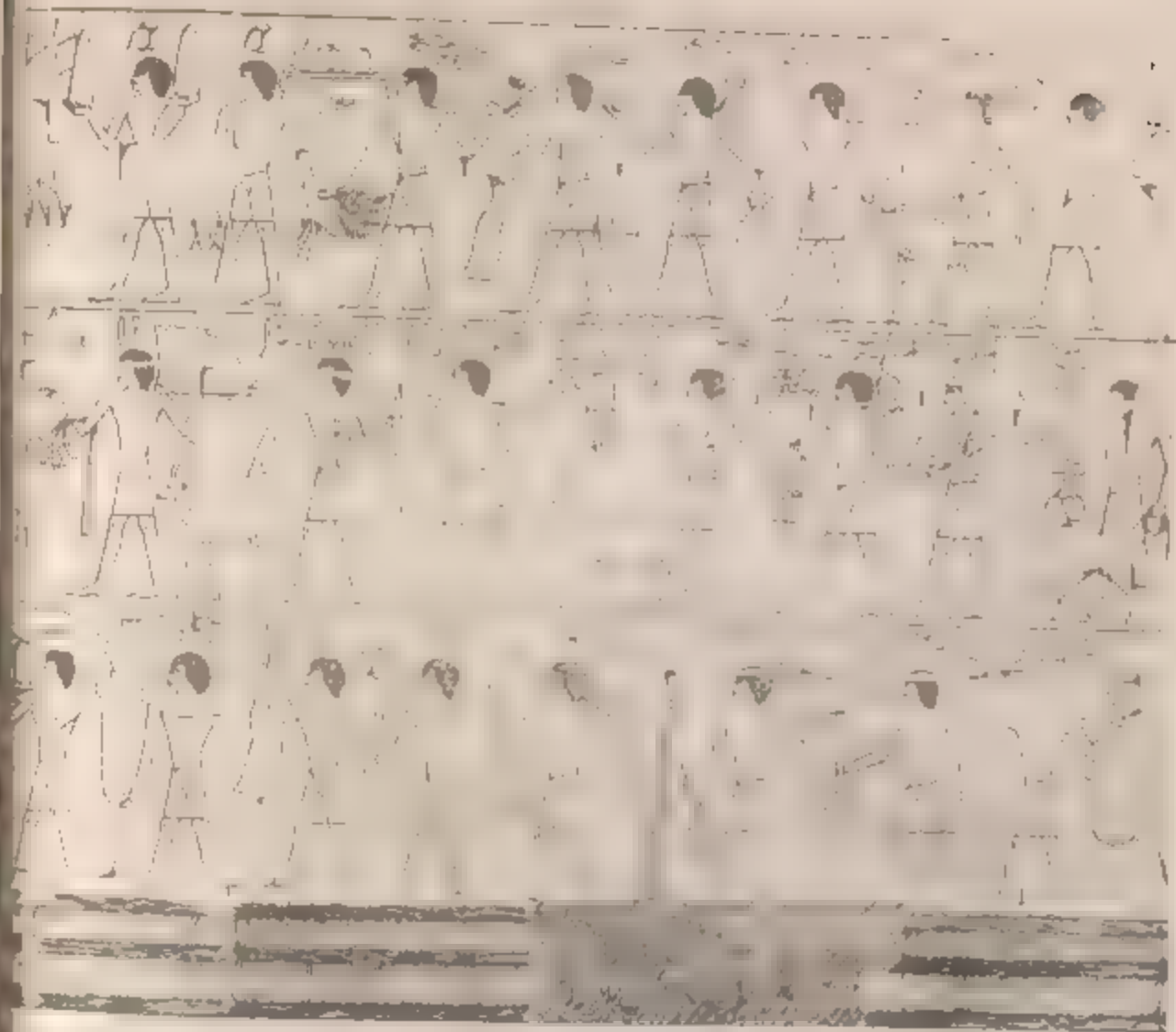


PROCESSION OF PRIESTS CARRYING OFFERINGS

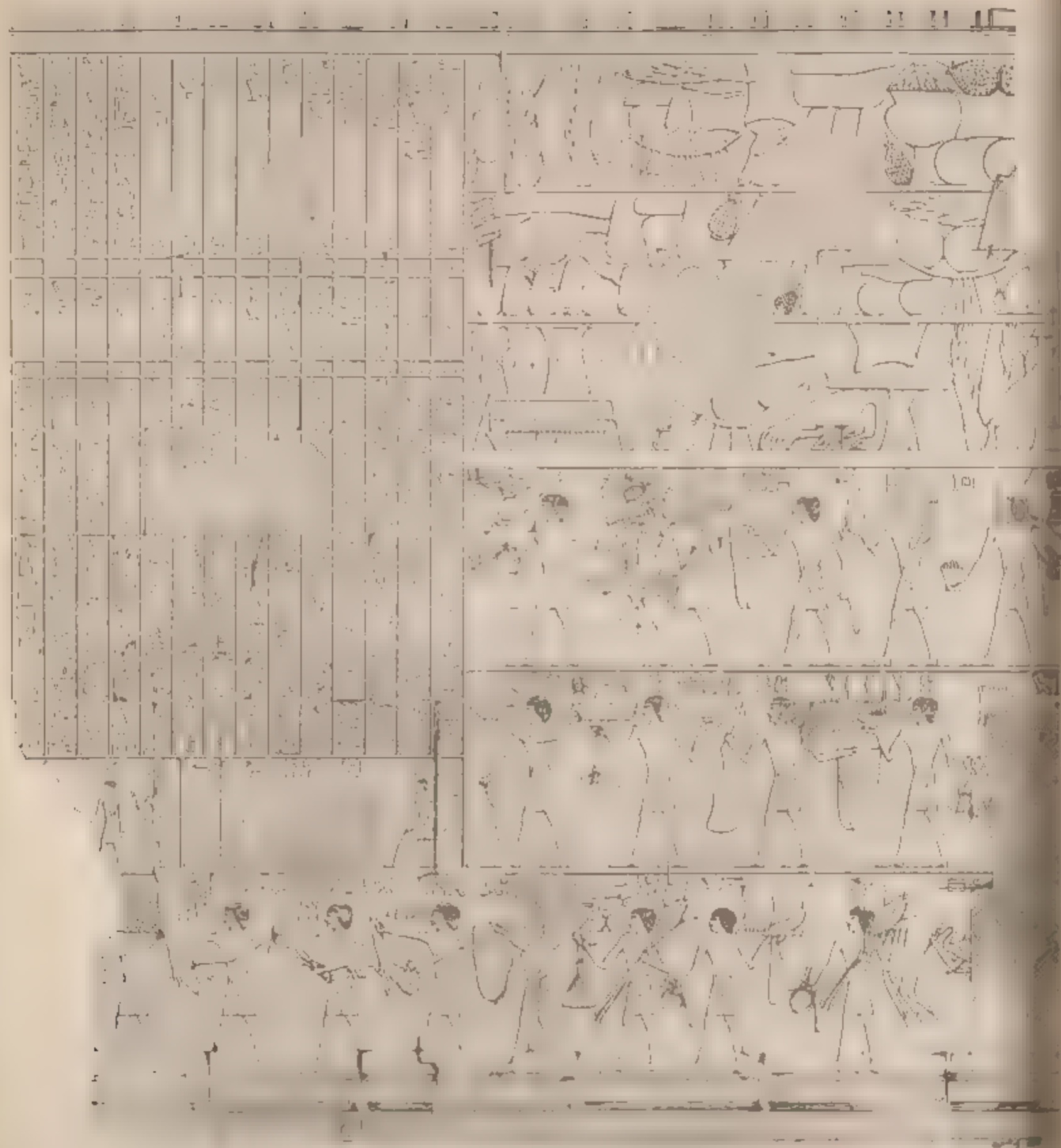


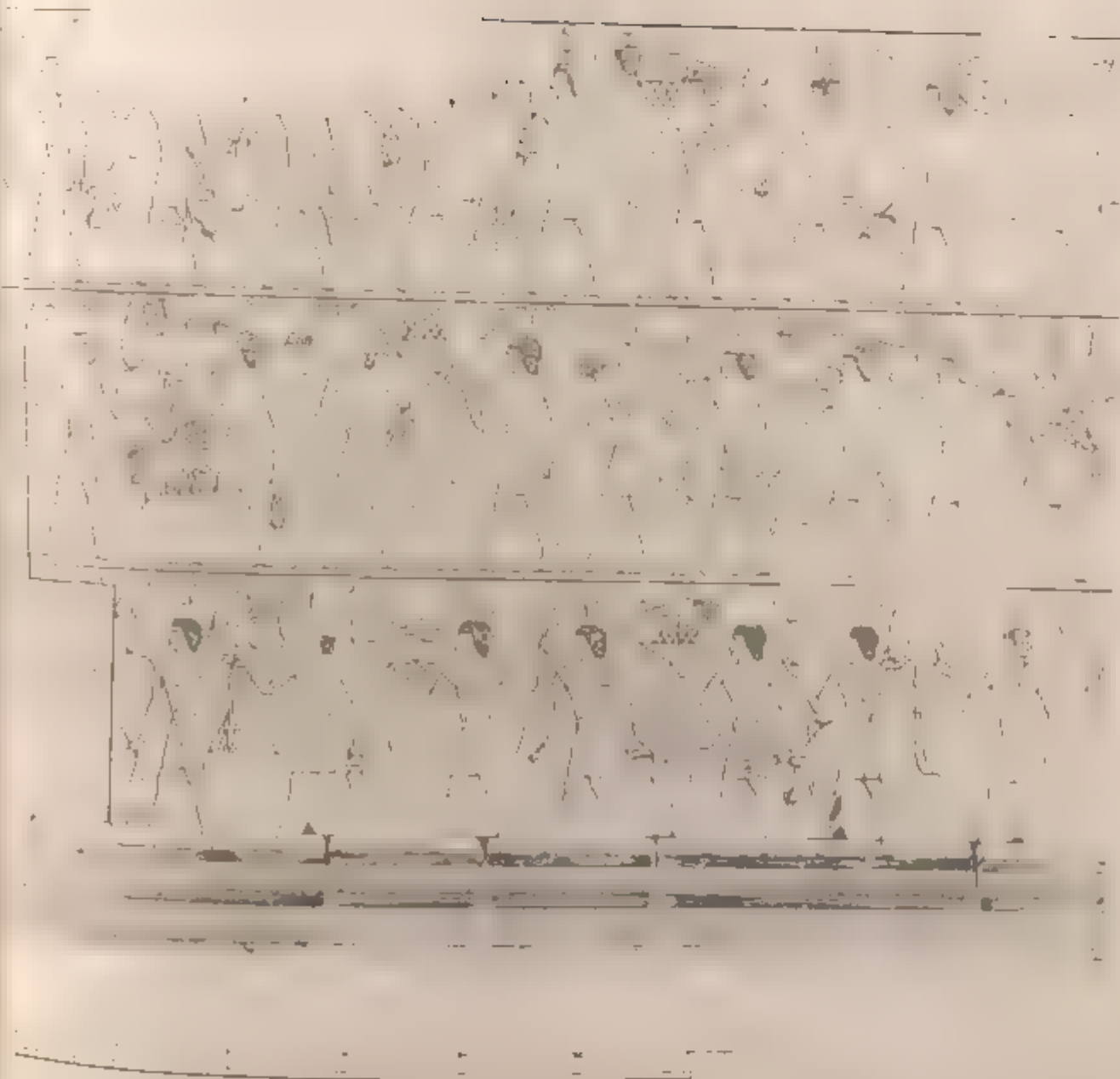






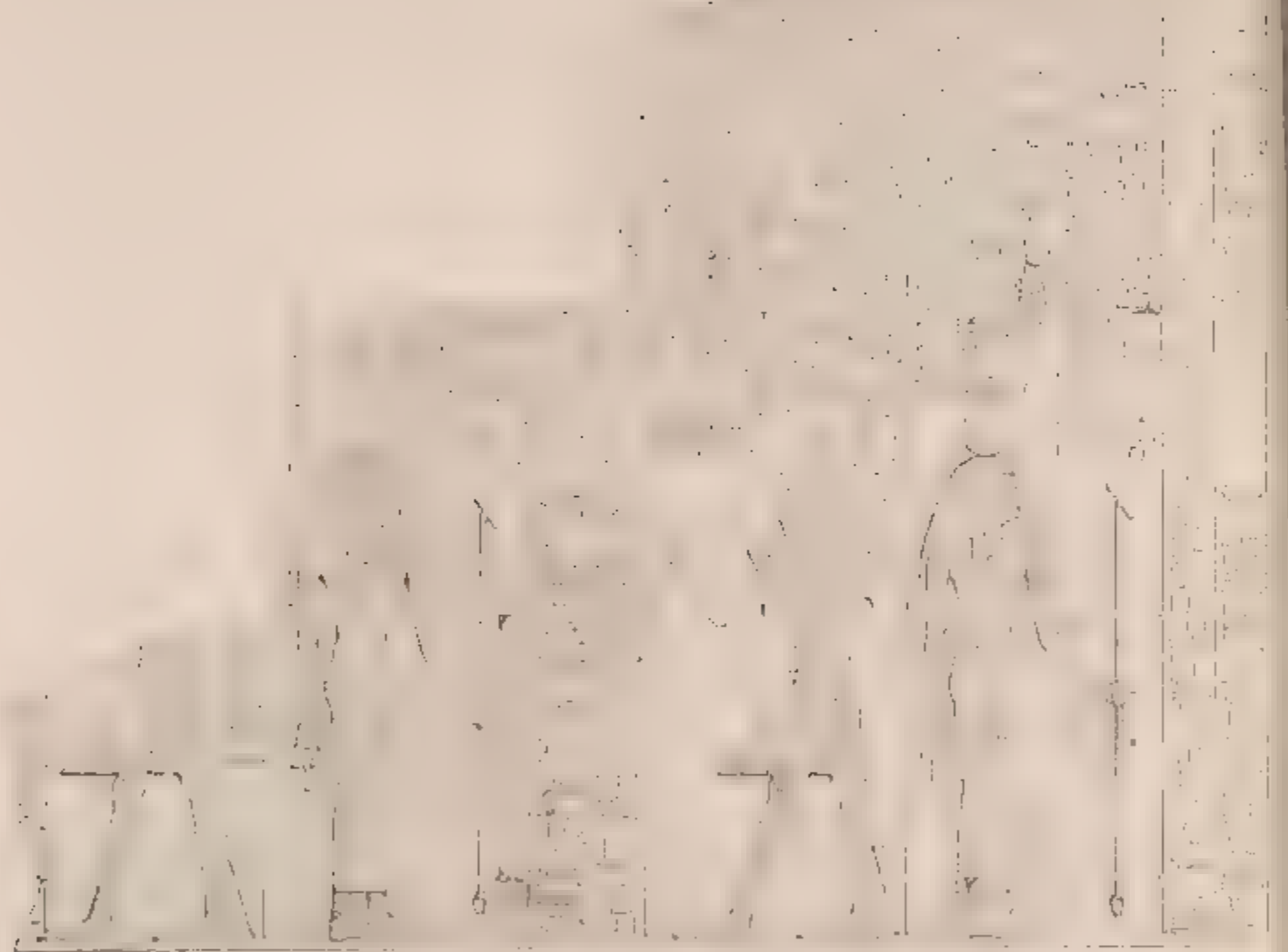
PROCESSION OF PRIESTS CARRYING OFFERINGS

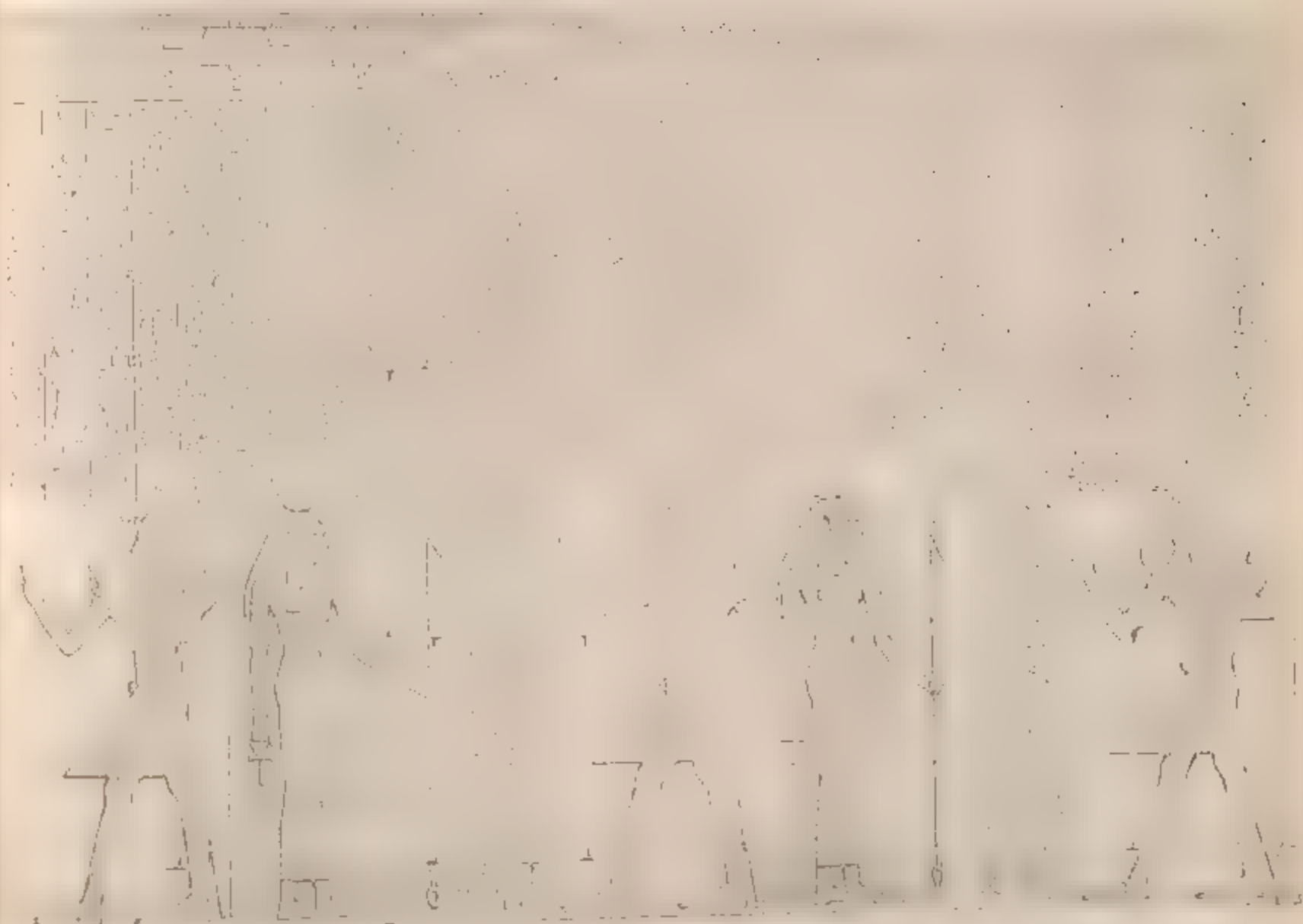




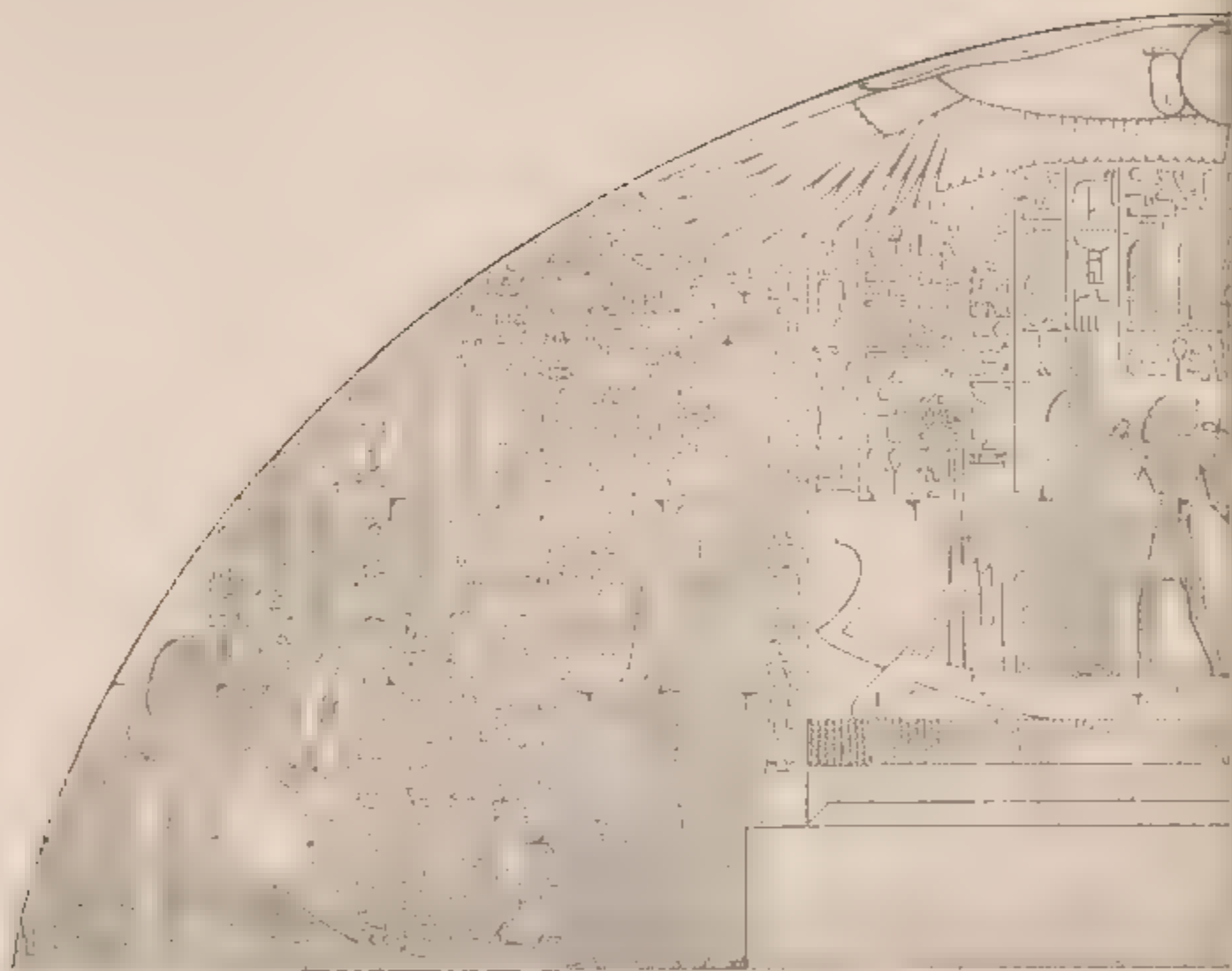
PROCESSION OF PRIESTS CARRYING OFFERINGS.

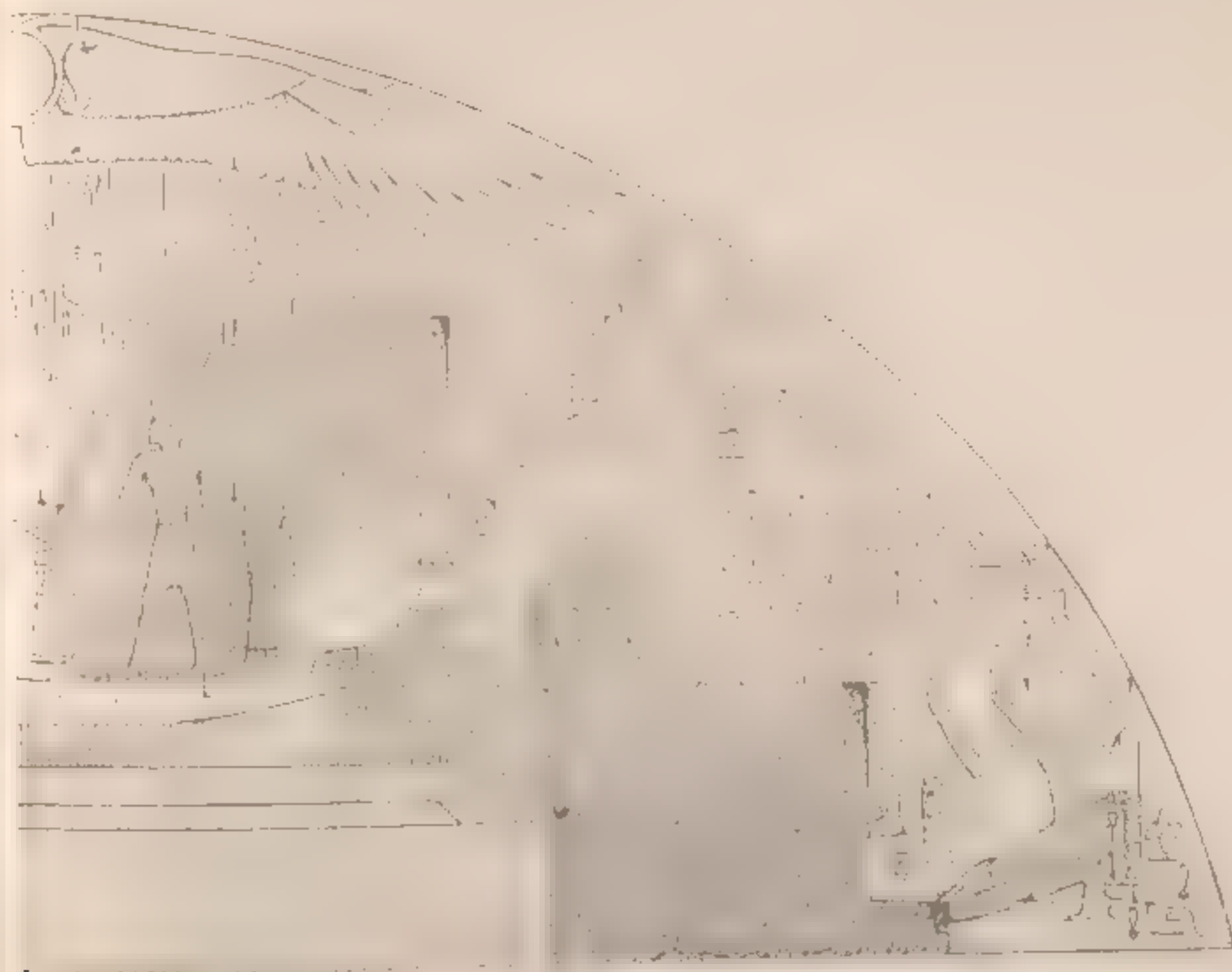
1504-4337





THE HOURS OF DAY.





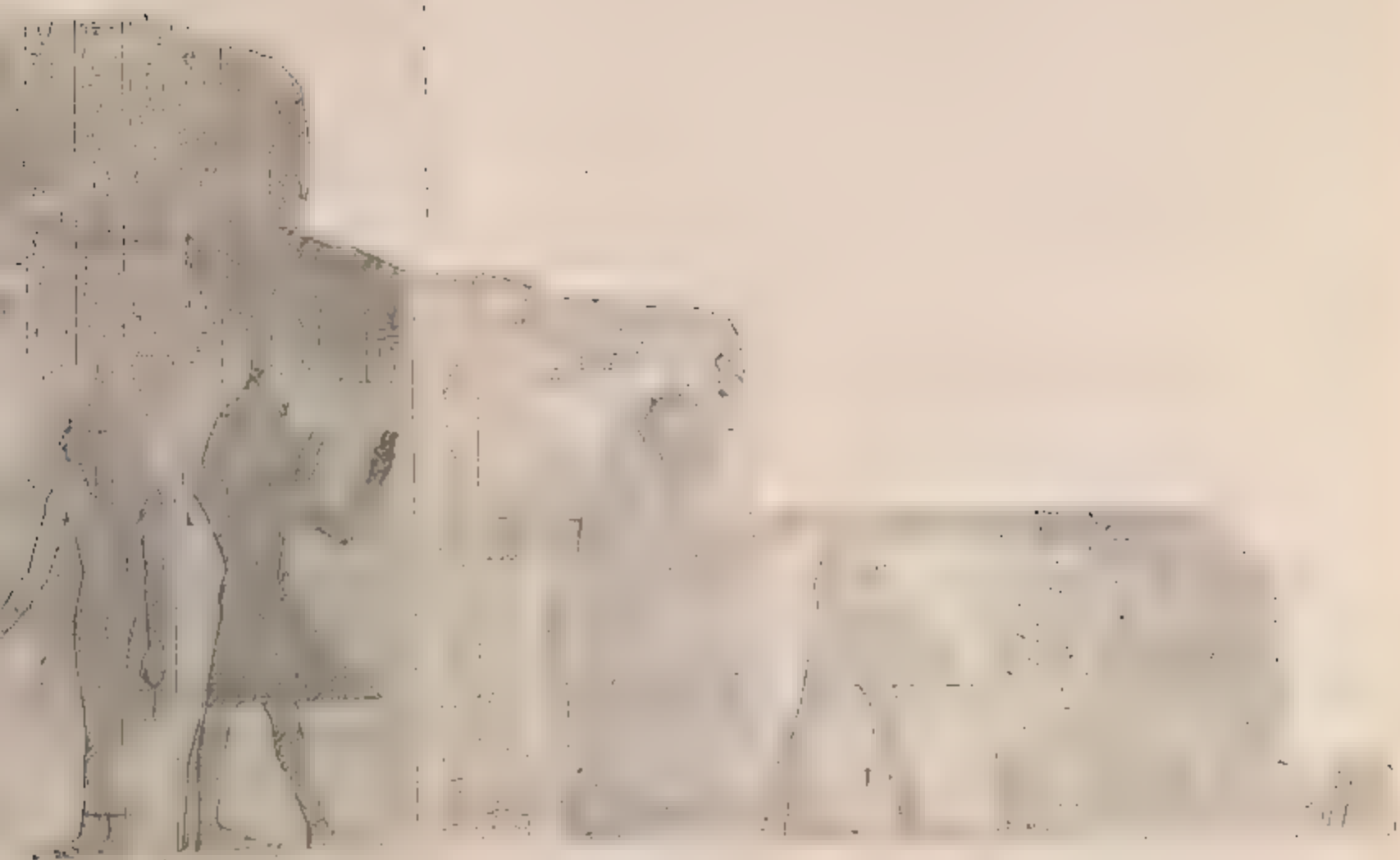
HATSHEPSU IN THE SOLAR BOAT



SOUTHERN HALL OF OFFERINGS. CEILING.



THE HOURS OF NIGHT





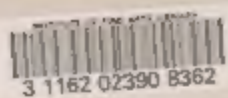
PRIEST BRINGING A CRANE



CRANE OFFERED TO THE QUEEN







C. 1

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LIST